

KD Viations

summer 1998

Interviews:

Gerty Farish

LSR

NoMeansNo

P.A.L

Let's Go Bowling

The Pointless Orchestra


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A free, quarterly publication of KDVS radio, broadcasting the
madness of the Sacramento valley on 90.3 FM.



"KDVS has been a non-commercial, 100% student and community run organization for over 25 years. We operate at 5000 watts, 24 hours a day, 365 days a year. We are one of America's last free-form community radio stations, bringing you an alternative to commercial radio. We have a diversity of programming that you won't find on other Sacramento radio stations. With coverage of community and public affairs, news, interviews, Cal Aggie Sports and diverse musical programs, KDVS strives to educate and entertain the listening community.

KDVS is a non-profit organization that depends on the contributions of the community. If you are interested in advertising in the program guide, advertising on our web page, or underwriting one of our programs, write us or call the main office line for more information."

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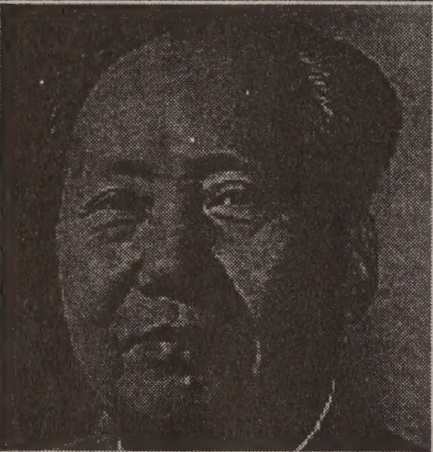
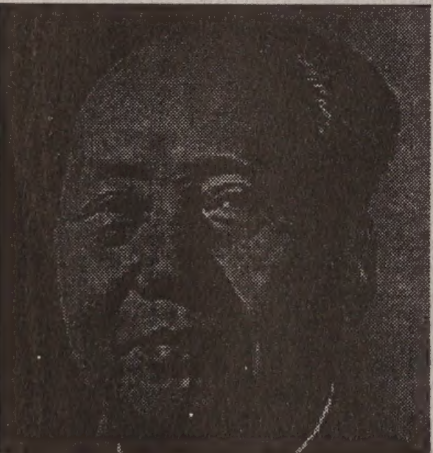

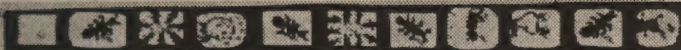



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Letters to the Editor

Due to space constraints, we are unable to print the letters sent in to us. We do however, read every one, and here are the answers to your questions. Thanks for writing.

To Marsha in Chicago:

60652. And you say you're a devoted web listener. How could you not know this?

Kendall in Sacramento:

Yes, it's true. The Evil One and King Otter have left KDVS in order to pursue separate, but complementary, careers in toxicology and food service management.

Kari in Woodland:

Yes, it's true. The Pirate and the Angel of Death will never

leave KDVS. We accept your condolences.

Anthony in Fairfield:

Good question. Believe it or not, those "flubs" in the last issue were intentional. Those blank pages are part of Josh's public art project, soon to be a major exhibit in the basement of the art building. Those dark, dark pictures? Let's just say most of the staff "volunteered" to join the station after witnessing Some Serious Stuff. After all these years, Certain People still ^{monitor} censor parts of KDViatiOnS _{for their own protection}.

Floors-to-Go in Sacramento:

No thank you.

Ms. Lynda Brookman in Los Angeles:

Yes, in fact we received fourteen copies of your press release. Our news director has asked me to inform you that the availability of your new, "drip-free" ice cream cone is not a news event in itself. It doesn't matter how many of them you sent to the pediatric ward of Shriners. Had you actually filled those cones with ice cream, your advertising could have been more effective, but it still wouldn't be news.

Edward in Vacaville:

You can't emphasize "in" at the beginning of a sentence—it just doesn't mean anything. But thank you for the can of peas.

A Note From the Editor, by the editor.

Hey folks; it's me, the program guide editor/"publicity director" at KDVS, and I've got a few things to say about this publication. First I'd like to thank everyone who contributed articles/reviews/pictures/ideas or anything else to the project -- it is only because of their punctuality that such a fine collection of information and should be available so early in the quarter (we have been trying to get better at that recently, as you may or may not have noticed). A special thanks goes out to Todd Urick for deciding once again to contribute. He is one of Davis' best writers -- his articles from years ago had me interested in KDVS long before I'd even heard the station.

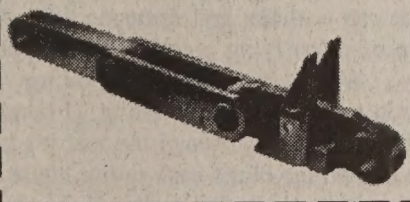
Secondly, we've noticed that the kids (meaning you, the listening community) don't write like they used to. We have tons of letters on file here

from the earlier days of KDVS, some by folks who have since made their mark as local musicians/luminaries, passionately detailing their likes and dislikes regarding our programming.

This kind of feedback seems to be getting scarcer and scarcer, and without it we are simply groping in the dark. Does anyone care anymore? Is radio still important, with all the various forms of alternative media now available? How well are we doing our intended job of broad-

casting the various cultures that aren't represented anywhere else on the dial? What would you like to hear more/less of and why? This is a community station so pipe up; the address is on the inside cover.

I hope you enjoy the KDVS summer 1998 program guide. Check out my free jazz reviews, if you're into that sort of junk.



"Someone ate my chocolate donut and I'll be pouting in my room...." or
 "I took Commodore 1541 disc drive apart and now we can't play Chop Lifter, dad"

by Todd Urick

Sob Sob. You probably thought you'd never hear from me again after they took me to see Dr. Horowitz at the Pond's Institute up on top of that hill adjacent to the brewery. Nope, I cut the fuel line on his Gran Torino, hid in the trash alcove until The Fonz picked me up. Now that I'm the ex-ex-KDVS GM, I can go back to wearing my street clothes, although I still prefer the DEVO uniform (except Sunday where the modified straight jacket prevails with Lysol country scent, and Monday I'm naked with broken disc drive until 14 past noon when clothes are on without a disc drive). Okay kids, so you probably wonder where all the ex-ex-general managers go to when they're finished with KDVS (YOUR RESPONSE: "...hanging out in the crowd on Danny Boneducci's infomercial or (insert gross, illicit act here) or (insert gross, illicit act here with Danny Boneducci's infomercial studio audience)?"). No, but as you can tell, I've been watching a little too much TV and I can't remember if Shirley Jones helped me rob that bank just for the angel food cake or if somebody happened to set the scenario up to trick me (No dice man, I could tell that bank safe was a prop all along...). Well, I guess the joke's on me, as if you wrote the program, and I spent all day typing in 2000 lines of machine language into my Commodore 64 to find out that your nugget busters game doesn't work. But enough with playing with your head. My life is basically pretty sickening. If you saw someone in Mervyn's of California arguing with their mom about Levi's inseam length, that was probably me. I spend most of my days in bed due to Chronic Fatigue Syndrome. But hey, it's given me more time to think. Like the Trix "Wildberry Blue" commercial; you've got red-dyed sugar fighting blue-dyed sugar when all of a sudden some kind of pact is formed between them where they both share the cereal. Closer inspection yields that the new "agreed upon" cereal piece has six blue blobs connected to

one red blob. Pact? No, perhaps six times as much blue could be due to lobbying from the pushers of Paxil. But never mind that, it could just be TV writers and their sloppy "well, this is all we could think up for you and who cares anyhow?", which gives us scenarios like the two Darrens from Bewitched and 555 prefix being reserved for TV phone numbers.

So here I am in my (early) twenties sitting around feeling bad for myself. We've all been out in the wilderness searching for lost diamonds, and found that obscure, overgrown cave; ah, the diamonds are in here! No, it's just a toilet inside for drunk campers. Or, this could be the camping set from that Silver Spoons episode.



Enough!

Things came into focus when I was down the street from my house throwing a Frisbee to my friend on a cement picnic table and we found a giant piece of ice in the garbage can (...thank god someone tidily took care of a terrifying piece of rubbish properly). We put the block of ice on top on a picnic grill. It started melting. I laughed. Aaron said, "Don't touch the ice, it's hot". We carried the block back to our house and threw it against the wall. Kaboom. I laughed. Am I dumb? Call me, 555-6666.

No, if you're wondering, I'm drug-free. And this pointless article is starting to fall apart toward asymptote seams at exponential speed. This blabbering could go on for years. I hate words a lot. Most likely if you tune into K-Davis you must be some type of individual looking for something that is not totally boring. Some of you are straight (ah, I see you brought your little organizer kit with you with little calendar, little pen, little calculator, and those cute little nose-

hair clippers, etc...weeeeeeeee!!!.. well take note! (...or if not go check your e-mail, power wash your rain gutters, or something)), and some of you are my little children (oh, and the other 98% of you,.... you're just some random people). I had two other superior articles typed-up but the amazing Macintosh always locks up and dumps my fab text, with me scrambling to unlock the mystery machine by pressing some combination of shift-control-backslash-option-whatever which only gives me, "Error type XX, #XXXXXX". Like that's going to help me out... "ah, I see, in technical manual 233A it says the I/O unit tripped an error flag and memory location...blah..blah..blah... so basically what you have to do is reset the computer and your data is lost..."

So, my little children... you are the severely depressed. Depression seems to be a growing area of statistics among everyone. The media even plays out the kid getting a pimple getting ready to commit suicide if this product that looks like a Tucks Pad doesn't obliterate the blotch on his/her cheek by the next school day. Well tough luck cookie, 'cause on the other side on the planet somebody's picking rice for 12 hours a day, eating rice for dinner, sleeping on a bag of rice (ohmygod! rice, I don't mean to scare you like that... here take my Lunchable!). Ah, rice isn't too bad, although some get annoyed with it after 15 minutes. I don't mean to be condescending, but we live in an unempathetic country where if you're not GQ you might as well kill yourself. But see, that's the way it has to work. Capitalism works simply because people will always be dissatisfied with what they have. But we've all heard that before from some nut.

So what have I been up to? A refresher course to those who don't know me. I was manager of this station a couple years ago until finally throwing in the towel and realizing that everything was hopeless. Not the station, but society. Enough people pestered me to write something for this program guide to provide entertainment with some sort of insight to get you thinking about "alternative views" regarding society and whatever. To tie this in with KDVS, KDVS is a refuge and learning tool to provide an outlet underrepresented views, so here it is. Unfortunately, most of my writing zeal has di-



minated over the past year due to unfun circumstances. Over the past few years my mental and physical capacities have deteriorated partly due to a genetically created bacteria caught by my self related to biological germ warfare traced back to the Gulf War days. The government has kept this information sealed from the public and denies any relationship to it, although a researcher in Southern California has come up with a genetic way of testing for the elusive "mycoplasma". Little information has been published on the matter, although I have heard word-of-mouth theories such as to the effect that a independent company in the US sold this bacteria to Iraq illegally. That, with other physical problems relating to my central nervous system has allowed me to experience unyielding body-wide pain, fatigue, and other unpleasanties 24-7. But that's life, we all have our own problems. One day you're having a far-out time playing skeeball at chuck e cheez and in a blink of an eye its a couple years later and you're filling that chunky cheese water bottle up with urine at 7:37 AM beside your bed, drunk, wondering about the set of circumstances that have brought you to that point. You turn over and your foot hits your mock-nightstand and everything strategically balanced on it topples onto a bunch of records left out of their jackets below. Don't worry, just stare at the garage ceiling, focus on the primary rafter, and those spins will go away soon, buddy. But not for too long, your landlord hired someone to dislodge to broken swamp cooler from the roof, and some guy with a leaf blower is arguing with your neighbor. But remember that movie last night on the Superstation where the dogs were trained to steal the money from that campaign headquarters? Man, are Dobermans that smart? Could they be trained to dislodge a swamp cooler from my roof. Dobermans on my roof? And was that a movie last night was just about my swamp cooler. A leaf blower..zz zzzz. Huh...Tucks pads...zzzz.zz. Shirley Jones. zzzzzzzzzzzzzzzzzzz.

You wake up and it's another day. How are you going to get through this day? Well, that's depression for you. So we finally get to the theme of the article: depression. No, not your kiddy stuff like someone ate your donut and you're going to have a rotten day, but terminal depression. The folks who live, breath, drink, and freebase it. Most likely it started in high school and it never went away. Ah, it's afternoon and you've finally got yourself up. You're in luck. The episode of Scooby Doo where Josie and the Pussycats guest star is on. Man, that Josie. Before you start drinking, you've gotta get something in you. How about a

cold cut dipped in mustard, or a scoop of the peanut butter? Got a couple bucks? You could drop by In and Out burger, nobody will see you except the region's current pool of jocks and girls that would never go out with you. You'll be in and out fast. To think some SoCal entrepreneur made a place where you could eat in ten minutes so you could have extra time to do other exciting things like clean palm leaves out of a pool or wait in traffic.

Time to start drinking. Invite your less-motivated friend over so you can take a look at his life and compare it to yours so your life doesn't look half bad. Four o'clock already? Got to walk to 7-11. Turn your head and your friend just stepped in a huge mud pot and got his shoe sucked off. Ha Ha. Makes you feel better. huh? It's not your shoe. 7-11. Laser brand malt liquor? Sure, it tastes like Mickey's run through a sock but it'll do. Back home. What time is it now? How convenient that all seven clocks in your house are flashing 12:00. What did you have to do? Oh, your priorities list washed off your hand.

Sound familiar? Not to most of you. But some of you reached the point where you know that the big fun of post-collegedom (or post G.E.D.-dom) is a myth and all those sophisticated plans never materialized. Others may have sunk into physical or mental voids beyond personal control. You see your friends move on to work at places like Hypermegacom Inc. in Silicon Valley while you feel like a worthless, self-destructing blob. Mainstream society caters to the able-bodied middle class worker between the ages of 21 to 55. It's the nineties and we're starting to accept people with disabilities as living, breathing people with feelings. Have we? On the outside it may appear so. But how many people are good friends with a disabled person, a schizophrenic, or someone not in your own age class? A person dealing with a life-long problem often feels alienated even though it is nothing anyone did in particular to make them feel that way. It's hard enough to meet people in general to be friends with. I'm not even sure how people make friends in this country where everyone is so isolationist and superficial. We associate with co-workers, people who like the same music, and people who look the same as us. In the nineties, sub-classes of people are even more narrowly defined.

All of a sudden people are afraid of being in the "middle of nowhere", unfashionable, and ugly. Being 21 years old, living in a col-de-sac in the suburbs with your family may be considered "majorly uncool." Network television has defined the new

twenty-something living in New York City in a comfortable apartment with a bunch of silly friends all of the same race and type. When I say I live in Davis to one of those city-dwelling types they cringe and think how unsophisticated of me. Maybe Ely, Nevada is in the middle of nowhere, but I do live in a kick-back, progressive city where everyone knows each other. Transportation is mainly tailored for both bike and bus transportation. Hell, it's even legal to drink alcohol in public here without being cited. It's only 65 miles from Berkeley, anyhow, and we have a college radio station that's more eclectic than anything in Portland or Seattle. Forget Davis, but even Sacramento is given a bad wrap to those who live in "The City." Well, I'll sum-up San Francisco for you: yuppies, computer programmers, bankers, lawyers, professional students, tourists, and overpriced everything. In the last decade it's turned into a white collar city with a smaller share of poets, artists, musicians, and GenX-ers trying to do the sophisticated thing while working at Subway. And as a precautionary measure, if you do end up working at Subway, DON'T SKIMP ON THE OLIVES. I don't know how many times I've seen a sandwich artist stretch two olive slivers across a footlong, slowly moving their hand across the whole length of the sandwich, dispersing minimal olive. But SF, it's a very beautiful city, a place I would want to live, but for someone in their twenties trying to do the NBC "Friends" thing, or the alternative "I'll start a record label" thing, you're not getting any "cool" points with me (aside: there are, however, many good labels and bands from San Francisco). Aesthetically, a great place, but paying \$500 for a broom closet doesn't sound hip to me. If you really wanted to be one of the chosen few, you would move to a place as uncool as Sacramento (downtown). It's the cheapest "nice" metropolitan place to live California. It's got plenty of freaks roaming the streets, run-down buildings, and lots of places to get second-hand junk for cheap. You could move to L.A., Stockton, or Bakersfield, but lets face it, these are unfriendly car-culture sun belt cities, so mostly likely you'll but miserable there, hanging out at RiteAid for fun. You could also move to Portland or Seattle, but come on, every trendy person from the west coast that hasn't moved to SF is waiting for you to move there so you can sit in a bar and listen to their shitty band. And how fashionable are you, anyway? City fashion has split into categories: the well-dressed casual look, the clean retro look, or freaked-out nineties pierced and tattooed whatever look. I know nothing about the first two, but the third I know a tad about. It's okay to

look punk nowadays. Most people that look punk don't even listen to punk, so don't worry (although I would get rid of that **Jane's Addiction** CD, and that other early nineties tripe you got laying around). Let's face it, it was a threat to be a punk in the seventies and eighties where you'd deform yourself to make others angry, but now punk is a high-tech fashion frenzy. If you're looking to pick up some cute-looking riot grrl type with your **Black Flag** shirt on you haven't studied up on your social caste system chart lately. First of all, half the way-punk girls go out with other girls and hate your acne-faced ass in the first place. Second, if you don't have a well-crafted crusty look, you need to do something about that and right away. You're going to need to get all these piercings wherever you can. I would recommend places that people can readily see; no need to sacrifice your genitals in the name of fashion because most likely you will never get past first base anyhow. Thirdly, a tattoo would do just fine. Don't tattoo something stupid like a band because most likely that band will be popular in a year anyhow and you will just look like a putz. I'd recommend paging through some kind of old book with a lot of philosophical rhetoric and symbols in it. Make sure it's deep enough that people find it hard to grasp, not something foolish like the Boston Teaparty or Napoleon's horse or whatever. That way you can talk about your tattoo's significance at parties and how it relates to your whole way you started living your life a few weeks earlier. Now, you're going to need some tattered clothing. Old T-shirts with weird stuff printed on them that you know nothing about gets you half-way there, but it's gotta look worn with a few holes. Find a service station-looking jacket with somebody's name sewed on it like "Harold" or "Fred", and pin some silk-screened patches of local ska or crust bands or whatever music your new friends listen to. Don't bother with the punk pins on the trench coat thing, that went out of style sometime between **Black Flag** broke up and **Rollins' Band** formed. Find some ripped-up pants with pant spots, or just get some over-sized pants that don't fit. Accessories: this is the hard part, I've been out of the fashion loop too long. I'm still wearing clothes from high school, and occasionally my dad with spring for a couple shirts for me at the Ross in Van Nuys (hey, he's a nice guy). Well, I know people carry around a lot of chains, but I don't exactly know what for. You can buy studded and spiked neckbands and bracelets, and other weird junk at thrift stores. For shoes, it's okay to wear off-brand athletic footwear, and even expensive Doc Martin-looking type stuff. Yawn, this is get-

ting tiresome. Okay, I don't know what I'm talking about. Most of you are waiting for the beef of the article to kick in, or for me to release precious information like, "what does the key to the city unlock?", or, "what time do I set my VHS machine to tape CHiPs?" Why have you even read this far? Shouldn't you be surfing the net? Cripes, you could be at www.nosepickers.com/~neoprene.gauntlets/cc/urinalpics!!/tommy'ssummervacation.html (just kidding, however for "nosepicking" Yahoo! came up with 22 hits and Altavista came up with a 121 hits, showing that there are even people out there with more time on their hands than me). You could be missing part two of the Florida episode of "Facts Of Life", where the whole gang gets trapped at a party as a hurricane strikes. Better yet, you could be writing this article wasting your time (I swore after missing the Rockford Files Reunion movie due to covering someone's airshift on KDVS that I would never put this much energy into the station, but here I am at it again...).

So, I forgot, I was supposed to talk about depression. Most people have different reasons for being depressed; terminal depression is often linked to problems that we can't do anything about so people end up committing suicide. As a professional depressed person, having taken the whole rundown of psychiatric drugs and I have no answers for you. I can only recommend things to do to pass the time. Sleeping is always a good one; you could away use about 15 hours a day. If you're a person like me who can't sleep, cable TV offers another good alternative. TCI cable in Davis offers a plethora of useless channels, such as three or more non-informative scrolling word channels, the school schedule channel (gee, I'm wondering when Spring Break 1999 starts at 2:30am... thank god this comes with basic cable or else I would just have to wait until 1999 to find out), like six news/government channels, a couple sports channels, and home improvement channels... so basically you might be able to find out how to remove asbestos and occasionally find a couple good infomercials on at any time, but you'll never, never be able to see such hits as "Good Times", "What's Happening", or "Three's Company". Let's see, I've found staring at things kills a little time. Set up a chair some place and turn on a light bulb. Hell, I can even do it with two light bulbs in two line-of-sight rooms. I also like staring at the framed, yellowing donut photos inside Fluffy Donut at the U-Mail. This isn't helping you out, huh? Well, do you see a psychiatrist? That probably isn't doing any good, and with all those confusing things you

keep saying, they're not going to dig you that much. Saying things like, "doesn't it make you feel safer that I want to shoot nobody with no gun?" is only going to perplex people and bring unwanted outsiders into your problem and make it worse. So get things straight. You may want to try turning over a new leaf. Get up, take a shower, put on a clean shirt, and sit on the back porch. Most likely you will feel worse. In fact, in the most expensive of clothes you still look an out of place squirt. I put on a clean shirt two months ago and buttoned it all the way to the top. DJ Rijk, however asked why I had the top button buttoned. I don't know. Is there some type of rule that you don't button the top button to your shirt. Why would they put a button there? I'm quite sure it's okay because I saw two different guys on the Gaviscon and Ziban commercials do it with casual shirts. With that kind of pharmaceutical leverage behind me there should be no qualms regarding the top button.

So, what else... most importantly, forget about chicks. The last thing you want is to drain that last \$58.45 out of your bank account to impress some girl who thinks you're a creep anyway. Most likely you don't own a car, live in a dump, and can't find a shirt without a stain on it. Your record and comic book collection carries no weight in this area. What can you do? It is this type of predicament that the Miller High Life 32 was invented for. You can find them for 99 cents some places, and they go great with Jack in the Box tacos. Never underestimate beer and fast food. One day I even pulled into the Jack in the Box drive through eating a Wendy's burger I purchased two seconds earlier.

Drink up. Be careful, however, if your psychiatrist has prescribed an MAO inhibitor, you may run into some problems. Stumble into your bedroom and clear away a space amid that VCR you took apart and never put back together and all those boxes of crap. If you're like me and have no specific light source in your room, find a gutter some place to sprawl out. This is it man, the high life. Don't be mad. It's okay to forgive and forget (although the Roseville Police will never be forgiven for confiscating my baseball bat out of my '78 Olds Cutlass some-odd years ago at four in the morning).

Tune in to the Hometown Atrocities show Mondays 6-8pm with Todd Urick

My KDVS Experience

by Andy Beetley-Hagler

I think I first started listening to KDVS in 1994, when I was in ninth grade at Emerson Junior High School in Davis. I always admired that mysterious little station crammed at the left side of the dial for its originality, variety, and unique brand of reality. As the overused (and misused) expression "keep it real" was gaining popularity, KDVS spoon fed a powerful force of reality into the eager ears of listeners on a daily basis. Instead of sugar coating repetitive, easy-to-listen-to-but musically-totally-worthless songs in between high paying commercial slots, this radio station featured down to earth DJs who would talk to you while they explained the cultural value of the 34 hardcore songs they played in the last set. As one KDVS station identification announcement says, "it's a wonderful sight to behold." I first donated to the KDVS fundraiser in the spring of 1995. I was so proud of myself; I had now become a part of a family that I romanticized and idealized. I still have on tape when "trivia masters" thanked me on the air. What an honor! When I donated the next year, I received a new thrill, as I personally delivered my hard-earned \$20 bill to Todd Urick, one of my heroes of the underground. As my erection, I mean my love, my love! for KDVS continued to expand, I became a religious listener. I rel-

ished the mind-boggling variety of the shows most of all. From DJ Aaron's Tuesday night indie rock show to the Sunday afternoon staple "La Onda Xicana"; from Yolo County's only live sports call-in show, "Aggie Talk", to KDVS's reassuring answer to the stale "rap and R&B" taking over corporate radio - DJ Ill Styles and his "Hip-Hop Experience" - I loved them all. I soon began volunteering at the station, making a little trip to 14 Lower Freeborn every week or so. As I began getting to know some of the people whose voices I'd heard for years, I started to realize that KDVS DJs are not a mythic cult of musical Gods, but rather just regular people who love music (and know a lot more about it than me). This is the beauty of our little 5000-watt baby: accessibility. Literally anyone can become a part of KDVS, whether you can talk for hours on the differences between white and black noise, or you still think "alternative" means Nirvana and Pearl Jam. Education is the goal

of KDVS, from educating the listeners through music you literally can't hear anywhere else in the area, to educating the DJs by opening them up to the vast realm of varied music that is the KDVS library. I've had the opportunity for the last year and a half to come on the radio every week and play music and talk. As simple as that sounds, it has been the best experience of my life. KDVS is a community service of the best kind, because it allows people like me with nothing more than curiosity in radio and desire to become part of a team. I've had many highs and lows through the last few years, but my hometown radio station has always been there for me, reminding me what life is all about. And what is life all about? Well, I still haven't figured out yet, but I know whatever it is, the answer probably lies within KDVS. You should try to find it sometime. There's a lot of craziness goin' on down there, but I guarantee it will be an invaluable experience that will last a lifetime.

Andy Beetley-Hagler, AKA The Mad Hatter & DJ ABH, has done "The Mad Hatter's variety show since the Winter of 1997. This summer is his last quarter at KDVS.

**Wanna be a DJ?
tion on volunteer-
0728. Ask for**



**For more informa-
ing, call (530) 752-
S a k u r a .**

Dear shitty band # 784,

Please listen to some of the albums listed below, or just go kill yourself, because I'm sick of hearing the same old crap out of you.

Thanks for doing the community a service,

- Brian Weiss

I've noticed that those bands that listen to good music tend to create good music. Every person in a band I've ever talked to about what they listen to at home, came up with stuff you won't hear on commercial stations, and it was all really good. Every interview I've ever read with a shitty band, well let's just say that their influences are a tad bit weak. So in an effort to help out everyone in a band that's reading this, I've decided to start making lists and descriptions of albums that you need to get and it'll kick your ass into the right gear.

I'll let others out there delve into the usual commercial weenie stuff, this is stuff that will make you better. Some of this stuff is old. Some is a little tricky to track down, but I have left off of the list anything that may be really difficult to find. Most of this stuff is NOT available in Sacramento. Sorry local merchants, you usually suck eggs, and so the Bay Area gets most of my record buying dollars. Most of these are things I reach for when I turn on KDVS and hear garbage. (Yes, it does happen all too frequently.) I own all of them and I've listened to all of them a minimum of 5 times, although a couple have been heard at least 40 times. Go home burn down that **Pantera** poster, throw out the **White Zombie** picture discs and get ready for some undiluted high octane sex, drugs, and rock and roll. (Although I have to say, I don't do drugs, and lately sex has been foreign to me. That means that foreign people are getting it, and I'm not.) And rock and roll seems tame.

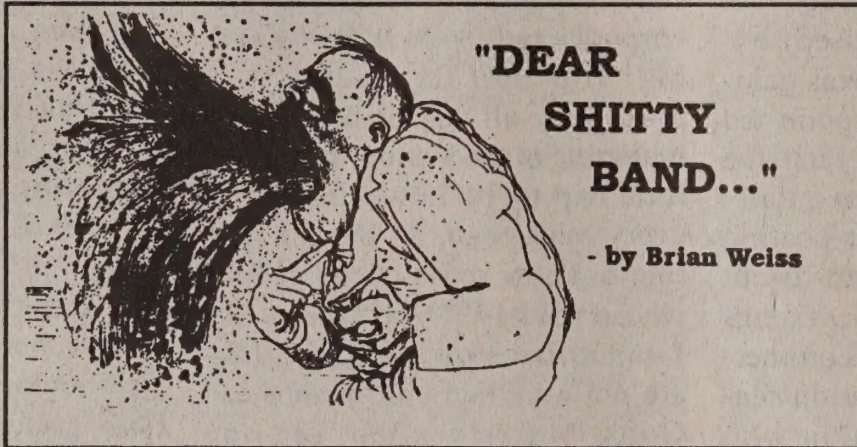
Contortions - Buy

New York No Wave in the house! Dance and Kill, and Dance and Kill, Mofo, NOW! Get down. what do you think this is, JAZZERCISE? Fuck that weak shit, this is funk, or maybe fonké, that funks (fonkés?) you up the way that George Clinton could sometimes, but couldn't always because he cared too much about all of those slick sophisticated horn arrangements. This is the album you pick up, listen to, and say hey my life has sucked... UNTIL NOW! Swing

those Hips! Whoa Kitty! reissued on Infinite Zero, but they went bankrupt so pick it up if you see it and you'll save all of that money you're wasting on aerobics classes, spandex, and chiropractors pounding your spine, you yuppie scum. If you're already a Contortions fan, and you've got the time and the money track down the *No New York* compilation, and anything by the **Pop Group**.

Cripple Bastards/ Suppression - split 12"

Such unholypowernoise feels like a big sport utility vehicle driving over your head. It has to be heard to be felt. While this one is less accessible than a lot of the stuff on this list, it represents those moments of despair so dark only hurting yourself makes the pain go away. I have it on good authority that the devil listens to this one during his dinner of lambchops bathed in



human soul sauce. And it's on really thick vinyl too. Bovine Records. If you think that **LimpBizkit**, **BioHazard**, **MadBall** and those other shitty like minded bands are "HardCore!" put this on and let your head be pummeled by real hardcore. (I can't believe I just wasted that space naming shitty bands, much less shitty bands that now want to beat me up.)

Dead C - The Operation of the Sonne

It looks so harmless, like a cute little fuzzy bunny wabbit. Just the kind of record you could take home to mommy and daddy. Oh NO! This is distortion pedal heaven. Guitars and noise that'll slash your guts out onto the floor. and weird talkover stuff. Weird. Weird. Weird. but good. And it is the cheapest Dead C album, although all of the other ones are good too. Another fine Dead C album, *Harsh Seventies Reality*, just got reissued and is really good too. On Siltbreeze.

Dust Devils Struggling Electric + Chemical

This is the release that feels so dangerous, and yet so good you'll wonder what

illicit drugs are sprinkled into the vinyl. Very akin to Sonic Youth and yet perhaps more masochistic. Moments of this one are so full of emotional wrenching that you will look down at your chest to make sure that your heart isn't bleeding through again. It's so hard to believe that sonic violence of this nature could ever be released on Matador and Teenbeat. (It's a co release between the two labels, now if only Matador and Teenbeat could do this again.)

Flying Luttenbachers - Destroy All Music

Chicago, late 1993. Some maniac has spiked the water supply with some, uhhh, "wacky juice", liberated from a government funded lab. The Luttenbachers release DAM a free jazz meets violent transvestite wrestling album. Is there a connection? Oh yeah! It's not hard to find, but after you listen to any of their albums it will be hard to listen to the usual shit again. Your brain will develop new pathways that will regard the usual as just normal, commercial radio as shallow, and TV as the opiate of choice for our generation. They make TV to keep you from doing anything real. Fight the urge, I try to, but a lot of times I fail and dose myself with another shitty sitcom. I better invite the Luttenbachers over to smash my TV. Not everyone may hear the violent transvestite wrestlers,

but oh well... Another of their albums, *Revenge*, is also mighty fine, and is more of a rock/ black metal album than this one. ugEXPLODE Records release

Gang of Four - entertainment!

Politics + good tunes = an explosive mixture. This is the album when you should turn to when you hear to many "shhh bop, do me, ooh baby" love songs and you're entertaining thoughts about molotov cocktail construction. This is real entertainment, you'll be forced to think a little, and you're less likely to get third degree burns. I believe it's been re-issued by Infinite Zero, who did go bankrupt, so it's out there, but pick it up before you charged with arson. Their second album *Solid Gold* is also good, but stay away from everything afterwards, because they rotted real fast

Guided by Voices - Vampire on Titus/Propeller

The CD packaging includes these two albums together, and because I can't afford the Record Collector Scum (RCS) prices of the original vinyl pressings, the CD deal gets the head bob. Oh Yeah! Although it



may be possible that in a move to squeeze more money out of the indie rock market, some motherfucker has started to sell the two albums separately. Nonetheless, the extra wrinkled minds of demented folk can sometimes produce brilliance. Robert Pollard is that lunatic that can create the songs you want to write. Fucks my shit up every time, and the chords he uses are so easy too. Come on, everyone can play E, but can you make it sound so good? Scat records

thee Headcoatees - *Pink Girls*

I could have picked any of the dozen and one projects that Billy B. Childish has worked on to reflect that garagey I-IV-V chord progression, r 'n' r stuff, but I just picked this one for the sultry voice factor alone. Just melts the iceball that is my heart. If you're feeling a little too old, but perhaps geriatric is the more accepted term, slap this one on, and let the album strip years off of your shoulders. Jump up and down, swing your arms around, and rock out like Ponce de Leon wishes he could! Your parents might even get into this one. Sympathy for the Record Industry released this Fountain of Youth

Los Huevos - 12"

Stuff this raw, this primitive and fucking insane, Shit! it makes me want to go out and find those molotov cocktails that got ripped out of my hands when I heard that Gang of Four record. The production here is incredible, every instrument can be heard, but it all sounds sort of like it's happening at a party that you were afraid to go into, so you stared at the band through the window, while biker guys beat the shit out of you, but you still managed to hold on to the sill and catch the encore. Makes the **Makers** into namby pamby sissy boys fer sure! And it's from Sacto too, so you should be able to find it easily! Cheap Date records

Lake of Dracula - 12"

Let's just start this off by saying it's a Chicago Now Wave mega lineup. (Luttenbacher Weasel Walter + **Scissor Girl** Heather M + Marlon Magus of **Couch** and the Manhattanite of **US Maple**, although they are all in other stuff too, I think.) And they don't disappoint. After about the fourth time I heard "Violators" I took a marker and gave myself some temporary tattoos, and I don't mean cutesy little dolphins or roses. Disturbing, but you'll always come back for more. Maybe you'll move to Chicago after hearing this. I heard they put stuff in the water there... Skin Graft

Luxurious Bags - *Frayed Knots*

I know that the world is shit. My life is shit too. But I can just lie on the floor, slowly roll around, and listen to an album

that makes me feel really good and fuzzy, and not in the Rip Van Winkle sense either. Fuzzed out dream pop/psych that made me clean my room back in the end of April so I could roll around, aghhhhh! Courtesy of Twisted Village. Other projects connected with LB, on TW include the **Crystalized Movements**, **BORB**, **Magic Hour**, **Major Stars**, **Vermonger**... find them now, because fuzzy guitars aren't just for fuzzy people.

Saké/ Submission Hold - split 12"

One of my favorite releases of 1997. The fury of these bands is intense in a suprising way. They are paired together quite well as both bands adopt unusual instrumentation, Saké with the electrified violin and Submission Hold with a flute, as well as female vocals. "SH" is more emo-ish, and Saké starts off brutal but evolves into a gentler instrumental. Again a marriage of politics with excellent music, which is a great idea. I am so fucking sick of bands with politics I support, that just sound like shit, and conversely bands with bad politics that sound good. Hopscotch Records

Shadow Ring - *Put the Music In It's Coffin*

Ouch, so painfully brilliant I'll end up going to the doctor's office if I listen again. This is the weirdness that I'd like to see more live bands attempt. An album that you can listen to and not feel bad that you've got dandruff, or that you need music lessons and a good manager to make good music. This is stuff that you too can create, but instead you're sitting at home practicing some goddamn aolian scale trying to be Tony Iommi or spending all of your money on hair extensions and tanning salons. You'll only get your head caught in the machinery or skin cancer. Siltbreeze had the balls to get this one out.

Venom P. Stinger - *Live*

This psych/grunge release by pre Dirty 3 guitarist, and a batch of other great bands, Australian Mick Turner and company is very easy to find in Northern California but elsewhere may be harder to locate. It's like a live sampler of harder to find albums! Great stuff, and it was recorded live down at KDVS, and released by ex-KDViate Rock Guru Karl Ikola, so it's got a local connection. It's obvious that these guys don't need to look both ways before they cross the street. Approaching cars should just get the fuck out of the way. Attitude! Anopheles Records

v/a - *Camp Skin Graft*

Heads up! This ICBM is a collection of what is titled these days as "Now Wave" a sort of no wave for the nineties based around Chicago or Japan. (Although I believe that a bunch of locals get it, and

that the Davis and Sacramento area will explode with the same "tear shit up, rip down the walls that keep us in, let's burn our straightjackets and take over the hospital, and wear clothes that scare old ladies because we can, mofo!" attitude found within this one.) ICBMs strike from above, and like the missiles this comp drops bad nasty gunk on my head. Yes, I had to take a shower afterwards. Skin Graft.

v/a - *Some Ideas are Poisonous*

Sorry, I don't drink. Sorry, I don't do drugs, although after reading most of the stuff above, you're probably convinced that I do. I am not straight edge though, -that's a movement for energetic people who have the time to beat each other up and then call each other brother. This is a 2 vinyl platter set with book, poster, stickers, and brace yourself... some straightedge hard-core that isn't anything like that metalcore shit off of Victory or Revelation. Sometimes I go to parties, and I wonder why I can't just "chill out, brah" and drink like all of the people around me, and I feel sort of depressed, alienated, and maybe kind of lonely. So I get home and put this on, and every thing's fine until next week... Ebullition Records.

POSTSCRIPT:

Now that you know what I listen to at home, write me a letter telling me that I'm stupid, and that I should have included those fucking **Spice Girl** clones, the **Beastie Boys**, **Metallica**, or something, because that's what you listen to when KDVS isn't playing your music. FINE!. OR, now that you know what I listen to at home, write me a letter telling me that you get it, and that I should go check out some band that you like, that kicks you in the right place every time. I would love to hear from you. The address is: Brian Weiss/ c/o KDVS 90.3 FM/ 14 Lower Freeborn Hall/ Davis, CA 95616. Next time it might be live shows that have kicked so much ass that strange green fluids came out of me or next issue I might just add more records to this list, with more zany descriptions. A lot of the records were selected because I'd like to see more local bands with the same attitude towards music that I have. NO MORE ACCEPTABLE. NO MORE ACCESSIBLE. THERE'S JUST NO TIME. It's about making your ears bleed, your eyes tear. Music that scares parts of you so much that your organs run away. GO START A BAND! Kick ass and be on my next list, and if you don't want to, then fine! Just sound like another cliché alternative "hey mommy, now is the time for the loud rock out part of the song, could you please press that distortion pedal for me" band. The soon locals will get wise to your banality, buy some guns, and run you out of town. I said banal.

We recently had a chance to speak with one of KDVS' most popular bands, Gerty Farish, over the phone. They are a guy/girl duo that plays rocking Casio-core for the kids.

K: This is Kris, and I'm here with Justin, and we're interviewing Gerty Farish. Why don't you guys introduce yourselves?

Je: I'm Jess.

Jo: And I'm John.

K: And who plays what?

Jo: I play the guitar and yell.

Je: And I play the Casio MT540.

K: And you guys are from where?

Je: Uh, New York.

Jo: By way of Boston.

K: Both of you are from Boston?

Jo: We went to school there.

K: Is that how you guys met?

Je: Yeah.

K: So, I guess...why don't you talk about how the band started.

Je: Well I got this keyboard at this flea market in rural Pennsylvania that uh, it's at this Amish auction that my mom goes to every week cause she thinks it's fun, and I got this keyboard and started playing it...like I think I opened for a few people (I was playing dumb songs on a keyboard) and then me and John started to play together.

Jo: I had recently lost my band, cause they had all moved to New York and I still lived in Boston. And I got an accident gig opening for J Mascis at the last minute and then they told me I did so well they said I could have a show there anytime, and I had no more band, but then Jess played the show in our basement with the keyboard and then...that's how we formed.

K: When was that?

Je: Two and a half years ago? Something like that?

Jo: Yeah, something like that.

Ju: Alright, so you guys have a cd out on Load records; do you have any other stuff?

Je: Yeah we have...well our first thing we put out was a split 7" with the Pissed Officers.

K: What label was that on?

Je: We just put it out all ourselves.

K: Oh; you still have any of those?

Je: Nah; they're all gone. And then the next thing was a 10" which was also a split with the Pissed Officers.

K: Who are they?

Je: They're this, um, retard band I guess (laughter). I don't know, how would you describe them?

Jo: They're kind of a hardcore punk band that gets really excited, or did get really ex-

cited.

Je: They're mostly just really fast, and they make a lot of retardo jokes.

Jo: Yeah and they sing about cats and bicycles and parking...parking...what do people who give parking tickets..?

Ju: Meter maids?

Jo: Yeah.

K: Alright, so there's the 7" and the 10"...

Jo: Yeah and then we have tracks on a few compilations, one called "Guide to Your Demise", which was...a lot of Boston area bands or friends of ours are on there: Fat Day, and um...who else is on there?

Je: Chickita and Fear of Reprisal and the

Gettin' Ridiculous With:

GERTY FARISH

Cotton Ks.

Jo: Yeah and then we're on another, longer kind of noise...noises and kinda chimpy pop music compilation called "Sonic Chimp".

K: Yeah; we really love that one.

Jo: And then there's that Japanese hardcore compilation.

K and Ju: What?

Jo: "No Fate 4", put out by HG Fact.

K: You're kidding.

Je: We're number 39 out of 80.

Jo: It's a double cd with 80 bands; we're band 39 on cd 1.

K: How did you end up on that?

Jo: HG Fact, a Japanese label, put out a 7" by friends of ours who are in Fat Day and there's a guy who knows them who lives in Boston who's sort of like the HG Fact guy in Boston; he liked us and asked us to put our track on there.

K: Wow; HG Fact has people in Boston?

Jo: (laughs) It's just this guy named Yasoo.

Je: They've got people everywhere, man (laughs).

K: Is that why they charge so much for their seven inches?

Jo: I don't know...it may not actually be a seven inch; you have to make sure that it's not actually two cds, 'cause they come in...the compilation we got is in like a cd package...I mean a seven inch- sized package that actually has two cds in it.

K: Yeah; the Japanese are always creative with their packaging.

Ju: So, you guys have chickens and bar-



bells all over your cd, what's the deal with the chickens?

Je: I like poultry, all sorts of poultry; I like to pick them up and stuff, pet them...

Jo: What? You just like chicks, not all sorts of poultry.

Je: I like ducks; I really like ducks a lot too.

Jo: Are ducks poultry?

K: I think so.

Je: Kind of; I like chickens...not in any kind of gross way — in a wholesome way.

K: Are you guys vegetarian?

Je: Well, I am.

Jo: I have sympathies.

Ju: Where does the barbell fit into this mess?

Je: Cause we're bulking up [the album is called Gerty Farish Bulks Up].

Jo: We're for fitness.

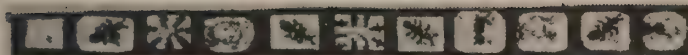
Je: We're on a hefty, weight gaining kind of regimen.

Jo: Which includes barbells.

Ju: It makes sense now. So tell us...Load records puts out a lotta good stuff, what's the deal with them?

Jo: You wanna explain Jess?

Je: Well, it's just this kinda very frantic guy Ben, and he's from Providence and he's had over...I think he's on job number 104, because he spends most of his time doing the record label...so he goes through a lot of jobs, and the best one we saw of him was when he was just...we saw this newspaper clipping of him dressed up as Mr. Potatohead and he



was shaking hands with the governor of Rhode Island (everyone laughs)...but he puts out a lotta good stuff.

Jo: He drinks a lot of coffee.

Je: Yeah, he drinks a LOT of coffee, and puts out a lotta records.

K: Alright, so I wanted to find out about your little keyboard, is it still the same one that you got at that flea market?

Je: Yup.

K: And you only have one?

Je: Yeah, and I'm frantically looking for another one.

K: What model is it?

Je: It's a Casio MT540.

K: Do you know how old it is?

Je: I don't know.

Jo: It was discontinued in 1992.

Je: Oh really?

Jo: Yeah — my research into the Casio corporation.

Je: I've never seen another one.

K: How big is it?

Jo: You know, Casio size.

K: Well, I have a Casio and it's pretty small, and I've seen bigger ones.

Je: It's a midsize Casio, I'd say.

Jo: It's not the tiny one and it's not like the full 88 keys.

Je: Yeah, it's in the middle.

Jo: You could tuck it under your arm.

Je: Yeah and all our songs are built around it; you couldn't do our songs without it.

K: Is it well insured?

Jo: (laughs) No; not at all.

Je: We just carry it with a blanket wrapped around it.

Jo: And it falls apart, and every time something breaks on it it's pretty much a crushing blow to the band.

K: Pretty much if you lost that, that would be the end of your band, wouldn't it?

Je: Yeah, kinda.

Jo: We have some backup keyboards that don't quite have the same charisma.

Je: I'd say we lose like one key every show, so it's falling apart rapidly.

K: Have you named the keyboard?

Je: Um, no.

K: Alright...one of the reasons why we wanted to talk to you was — you guys were the most played band on KDVS for the winter quarter; I don't know...do you have anything to say about that?

Jo: Wait so you're in like, UC Davis?

K and Ju: Yup.

Je: What's wrong with you all?

K: Oh, plenty.

Jo: Yeah, what's the matter out there? What song did people play?

K: I always played the fourth one, the

"Roswell" something-or-other.

Jo: Oh...

Je: Yeah that's a good one.

K: And I think the first song got played a lot.

Jo: Hmmm, interesting.

Je: Well, I'm flattered.

K: Have you heard about any other stations being similarly, um, interested?

Je: Yeah.

Jo: Like Chicago...

Je: Chicago, Athens...

K: I could see you guys...do you guys listen to a lot of that Chicago retarded no-wave stuff?

Je: A little bit.

Jo: A little bit, yeah.

K: Like the Scissor Girls and stuff?

Je: Yeah, actually when I was just playing by myself with the keyboard, that's who I opened for, so I guess they could be a kind of an influence.

Jo: When I was living in Boston with Fat Day, we'd have shows at the house and we had like the Flying Luttenbachers and the Scissor Girls play there.

K: Wow.

Jo: That's it—I think of who we had from Chicago.

K: Do you guys have dreams of getting signed to Skin Graft?

Jo: Mmmm, no.

Je: (laughs)

Ju: Boston's full of those academic institutions; you guys come from one of them?

Je: No comment.

Ju: Woah...

Jo: Yeah, we'll withhold comment (laughs).

K: How old are you guys?

Je: We're really old.

Jo: Yeah, we're old.

Je: We're all matured.

K: Do you have, like, jobs or are you students or...

Jo: I'm 27 and I'm looking for a job...but yeah, I'm gonna be, like, a high school teacher.

Je: I'm 23 and I work in this lab that studies drug addiction.

Ju: Do you guys have any kinds of tour plans?

Je: Yeah, actually in two weeks were leaving on a mini-tour, which is turning out to be more of a roadtrip than a tour.

K: Aren't all tours just like roadtrips, hopefully?

Je: Yeah but other tours probably have more shows than ours.

K: Oh. Where are you guys going?

Jo: Our tentative plan was probably like in Pennsylvania (that's not quite worked out

yet) and then DC, then Virginia, North Carolina, then we have shows in South Carolina, then Georgia...

Je: Athens, yeah.

Jo: And then, Chicago. And then hopefully Ohio, somewhere, and then Albany and then Providence and Boston.

K: So no west coast dates?

Jo: We stay east of the Mississippi.

K: You're never coming here?

Je: Well, maybe someday.

Jo: It's the jobs that kind of get in the way.

Je: And then, we can't really drive than much.

Ju: You on parole or something?

Je: That's a secret too.

Jo: We have no comment. (laughs) But you know, if someone hooks us up, flies us out there, shows us the town...

Je: Luxury hotel...

Jo: Kind of a quick jaunt out to the west coast; maybe we'd think about it.

Je: Day spa...

Jo: What? Baseball?

Je: Day spa.

Jo: Oh, day spa.

K: Do you guys play a lot in the New York area?

Je: Um, yeah; we had a bunch of shows. We just played at ABC No Rio, and that was a great show; halfway through the set we had to stop because some uh...

Jo: Cops were bustin the punks, man!

K: What kind of people come to your shows?

Ju: New York hardcore kids?

Jo: Our shows are like when hardcore kids come to see hardcore bands, and they don't know who we are, and then we play and they like us a lot.

Je: Well I think our appeal is mostly among a lot of the girls who come to hardcore shows.

K: That's interesting.

Jo: I don't know how many people actually come to see us.

Je: Nobody actually comes to see us (laughs). They're all pleasantly surprised, I hope.

Jo: There are people we actually invite to the shows, but I can't imagine anyone kinda flipping through, or coming upon a flyer and being like, "Ooh, Gerty Farish!"

Je: Yeah, not in New York.

Jo: Yeah, not in New York.

K: Well, it would be in Davis...

Jo: I guess in Boston, like college kids...

K: Yeah there's lots of, like (losing my train of thought) colleges there (laugh). So if people wanted to get in touch with you

(continued on page 11)

J=Justin
RW=Rob Wright
JW=John Wright
T=Tom Holliston

J: Alright, Hey Hey everybody, KDVS Davis 90.3FM. We are joined here in the studio by NoMeansNo who just played a really cool set. Sounded great guys...

RW: Well, uh the color was green but the fire was red.

J: Alright questions questions yes... when did you guys first start playing your instruments?

RW: Oh gosh, I've been playing guitar since I was 16 which is a long time ago if people could see me now, but for those of you who can't I'm not going to give it away. We've been playing together, me and my brother since 79-80.

J: Did you ever take any lessons?

RW: I did on clarinet but that really didn't help me in later years, but my brother here is a classically trained musician, a man who has scored many a big band arrangement.

JW: Yep, all I listen to is... classic rock! I don't know about you guys, you're playing all that new fangled hardcore.

J: Alrighty I missed the chance but could you guys introduce yourselves real quick?

RW: I'm Rob and I was born to rock. This is John Wright, he was born to sing the blues, that's Tom and he was born to lambada.

J: You are a wild bunch. Nowadays are you guys making your living touring?

RW: Yes, isn't it wonderful.

J: Do you enjoy it still?

RW: No. But we have to pay the mortgage. No we do really enjoy it. We're extremely lucky to be able to do it actually. Making a living getting to play music instead of washing dishes that is, which I tried for a while and it was exciting but I needed a change, so I became a rock musician.

J: You're on tour right now. I got an e-mail really concerned about whether you're going to Chicago.

RW: What's the name of that bowling alley we always play in Chicago. Fireside Bowl, great venue in Chicago and we do indeed intend to come back there. It won't be until the fall though, late fall.

J: Where are you heading right now?

RW: <past tense tour info> ... we're basically working up a lot of new songs for an album we're going to be record in late February early march.

J: Is that going to be on Alternative Ten-



tacles?

RW: Indeed it will

J: You guys are from Canada, how much is a pack of cigarettes up there?

T: I don't know, I don't smoke

RW: We all quit when it got to \$4.50

JW: All I have to say is how wonderful the state of California is to make our working environment a safe one. That fresh air that used to be in the most disgusting foul smoke filled rooms that we used to play in are now clean, and we can smell all the sweat and the blood and the beer and the excrement...

RW: And we can see the hands shaking of all the smokers in the audience, Jonesen for a butt.

JW: It's the beginning of the end!, Smoke em while you got em!

J: Do they really sell 2 liter bottles of beer in plastic containers in Canada?

All: Yes they do.

RW: And it's way more alcohol filled than the beer down here.

T: Actually this Sierra Nevada stuff you got down here, which I'm not drinking, is 5.6% alcohol by volume.

RW: So they say.

JW: Well they're lying. They're lying sons of... well I can't say that on the radio.

J: Do you guys have any pets?

JW: Yes, a cat.

J: What's it's name?

JW: Dewey!

RW: And it's a girl, why is that?

JW: Because we thought it was a boy.

RW: I have no pets whatsoever except my bank account.

T: I have no pets except for the crabs.

J: What do you guys think about the internet?

RW: Everyone's on the internet except me. I feel really alone and confused and sad.

JW: Laurie Mercer's on the internet and he's

on constantly. He's probably beaming beside his computer right now.

T: The internet is like having a neighbor with a swimming pool. When it gets really hot you can go there. If you really want information you find someone else who's willing to pay all that kind of money to get it for you.

RW: It's great. It's the only way you can be in touch with the entire world and be completely alone at the same time.

J: So you guys have a style that's not necessarily classified as punk. What influenced you?

RW: Bitterness, anger, feelings of hatred and revenge. Punk rock is really an emotional movement not a musical movement and that's how we became involved in it. Yeah and all the musical styles that came out of it were usually old the second week they were being done.

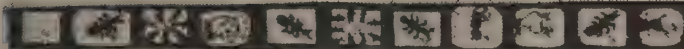
J: You have a lot of lyrics that deal with personal thoughts, some that are like "Dad" and they're direct. So what do you think about bands like Propagandi that have all the issue songs, telling you how it is. Do you make songs for satisfaction or to get a point out?

JW: I'd say mostly for satisfaction.

RW: I don't mind when people with a lot of passion talk about things they're interested in, and if tht has to do with politics, find. But I don't think music needs to be redeemed by a political message. In fact it's usually made extremely boring by the political messages that are in it. Music has to be more of an emotional thing, and ideas are better expressed in political speeches and essays and newspapers, and file that under B.S.

J: So what do you think about the Dead Kennedys then, did you agree with their ways of spreading the issues?

RW: Well Jello is a guy who's really passionate about that thing.. that's his life sort of and so when he talks about politics there's always that tone of emotion in it. Plus he's really angry. Jello why are you so angry? <laughs> But see that's what I mean, a lot of people who were in political bands were like uh... we got a great song but we've got no lyrics. What do we say? We'll say uh.. racism is bad. Oh that's a good idea! And then they'll write a song called "Racism is bad" and it's a good idea but it's sort of a shopworn one and half baked and someone came up with it years before you did, so why don't you talk about something that actually



means something to you.

J: Why is your guitar signed by George Kennedy?

T: My guitar is signed by George Kennedy because he and I used to take boating trips together and there was one point we had an outboard motor and it stalled. I had my guitar on the boat and I was singing George a few songs. We were collaborating at that point actually. He's a big **Jesus Lizard** fan as am I, so we had the guitar and as I sad the outboard motor stalled. So I got out the guitar and used it as an oar. I managed to row us to the shore where a limousine was waiting for George Kennedy to take him to the airport where he could appear in a new William Shatner film. So he thanked me... so George instead of just giving me the financial remuneration I expected, signed my guitar.

J: Nice. What do you guys think about Charlton Heston?

Almost All: Oh God, you just opened a can of worms.

RW: I just sent for his video about the bible. Because if anyone could bring truth and genuineness to the bible its got to be Charlton Heston.

TW: ...and anyone who is president of the NRA...

J: Are any of you NRA members?

JW: No, but I don't mind guns as long as there pointed at the right people.

J: Have any of you been hunting?

RW: I have been hunting, yes, as a kid.

JW: I shot a rabbit.

All Singing: "I shot the rabbit"

JW: It sickened me and I wouldn't do it again, but I have no qualms about killing fish.

RW: and that's why morality is relative kids.

J: How much longer are you going to be up to this rock'n'roll thing?

T: At least another ten shows, we're contractually obliged...well we're going to do a new record and if everyone buys that...

RW: We'll do another one.

J: What do you think would surprise Americans about Canada?

RW: How much they dislike you. They seem nice on the surface, but inside they're saying "If their money wasn't so expensive..."

J: Are you looking at me with underlying hatred right now?

T: When I look at you I see Jesse Helms.

RW: It's amazing how they couldn't give a damn about destroying the welfare system and destroying medicare but, boy oh boy if some president happened to have his member in some poor young woman's mouth then that's just the end of the world...isn't it?

RW: Too bad...better impeach that guy.

T: Boy oh boy, he's a human being.

J: Uhm ok... Who's the king of Canada right now?

RW: Uhm Wayne Gretzky, he's been the king for 25 years.

J: So do you guys know Nardwuar?

RW: Oh Yeah! John Ruskin. Oh yeah John, you listening on the internet

JW: He probably isn't, he hates the internet.

T: It's not on vinyl.

J: If someone wanted to take up the rock'n'roll would you suggest that he/she take lessons or just figure it out?

RW: OH nonononono. No just get a bunch of guys together and each one pick an instrument and after about a week of practice try to book yourselves a show, and it will be uphill from there, believe me. It would be a lot of fun, you're not going to make any money, but it'll be a lot of fun.

J: Anything else you want to say to the world?

RW: Oh!

JW: Let me get my list! Oh, I don't have my list.

T: Uhm Taro, we'll be in Finland in July.

J: You really like this Taro guy.

All: Taro where are you? Taro?

RW: It's a moose crossing Taro. There are moose in Finland. We like inland a lot, because it is exactly like Northern Ontario.

JW: We drove actually from Buddah, Norway...as everyone refers to their map of Europe. We drove to Buddah...

T: Wait, give them a second to get their maps. (band hums Jeopardy theme song)

JW: now look in Northern Norway, you'll see a small town named Buddah, it sort of looks like boudah, but its actually Buddah or something like that and it's above the polar circle, well, actually the Arctic circle, as we say in America, but over there they say the polar circle, and we played up there, saw the midnight sun and drove across northern Sweden, down into Finland and we saw reindeer -- pretty cool.

RW: You never know where these little bands are going to take you. That's the thing about being in a band. You might end up in Finland.

J: How many countries have you been in?

RW: Oh God, thirty-something.

T: Northern Sweden is fascinating because you got miles of tundra...Then you'll come across a huge Men's Wearhouse.

J: Ok, wish you luck and thank you very much for the interview and performance.

RW: Hope you enjoyed it.

Gerty Farish, continued

guys — I think your address has changed since the album right?

Je: Yeah; it's Brooklyn, NY 11211. And I have an email, if you think people would want that.

K: Sure.

Je: It's danielj@rockvax.rockefeller.edu.

K: I don't suppose you guys have a web page or something?

Je: Nah.

Jo: Load records has, like, something [<http://users.ids.net/~loadrec/>].

K: They do? 'Cause I know this girl that actually, she wanted to buy your cd for her sister as a present or something, but she had a hard time finding it.

Jo: Oh no!

K: She eventually found it, but what's the best way to get it?

Je: Probably write to us or write to Load.

Ju: Any other Gerty Farish albums on the horizon?

Jo: Yes indeed.

Je: Yeah, we're about to put out a seven inch with a record label called Menlo Park.

K: Really?

Je: Do you know them, or..?

K: Yeah, they're another one of our favorite labels.

Je: Yeah, they do a lot of noise stuff and they're based in New York and so we just gave Mark, who runs that label, we just gave him a DAT — a six song seven inch.

K: Cool; there's lots of good bands on that label. Anything else?

Jo: There's gonna be a Load records compilation cd, which we'll have a track on.

Ju: OK; anything to say to the world? How do you feel about the youth of today?

Jo: How do you feel about the youth of today, Jess?

Je: They seem ok.

Jo: Yeah, they seem to be doing all right; they're very stylish.

Je: Yeah; they're more stylish than us. I wish I could dress so well.

K: Where do you guys buy your clothes?

Jo: I get them from my mom.

Je: I find mine in dumpsters.

K: Rad.

Je: (laughs) Or on the street, and then sometimes people give me clothes. Well actually my future sister in law works at the Gap...

Ju: You got the hook-up.

Je: She gave me a gift certificate and I bought some pants there.

(at this point, they started asking us a bunch of questions about KDVS, so we'll just end things here; contact Load records at Load Records, P.O. Box 35, Providence, RI 02901)

I had the chance to interview P.A.L., the great noise-industrial terrorist from the Ant-Zen record label, over email. Here is what went down:

-Ben Arp

Ben: What does P.A.L. mean? Do the letters stand for something or are they significant to you in any way?

P.A.L.: It is just an acronym - for Pallentin, my second name.

Ben: How did you get connected to the Ant-Zen record label?

P.A.L.: I met Salt for the first time in 1992 when he was a deejay. In those days he started Ant-Zen as a cassette label and asked me for a compilation track. Those were the days...

Ben: How do you approach writing music? (ie. is it a standard process or do you write each piece in a different manner?)

P.A.L.: Each piece is different. Sometimes I have 'feeling' which I want to transform into music, sometimes I hear a good sound which is worth to be sampled - sometimes I experiment with rhythms...

Ben: What equipment do you use? Do you vary what you use

or are always using the same devices to make the music?

P.A.L.: (I use) Kawai K4, Akai S950, Alesis 1622, DOD TEC-4, Boss SE-50, CuBasis AV ...and sometimes some audio and videotapes...

Ben: Do you select the artwork design for your releases and are you the person pictured on most of them?

P.A.L.: Yes I select it - for M@RIX, Salt gave suggestions and I decided the final cover design. If there is a person to see on a P.A.L. record or tape - that's me...

Ben: Is there any sort of philosophy or message you are trying to convey through your music?

P.A.L.: Sometimes...but that depends on

the track... if there is a general 'message' it could be: This is P.A.L. and this is the way he feels. Listen!

Ben: Will you ever tour the United States? (We loved getting to see Noisex last summer)

P.A.L.: Hmmmmmm... 'ever'.... I think I will do England or France first... if there are good conditions and if there are a few people who want to go with me - maybe next year...

Ben: What is a P.A.L. live show like? Is it just you on stage or do you have



other people involved?

P.A.L.: It is just me - backing tape, electronic drums, synth and sometimes vocals - background computer animation videos from time to time...

Ben: How closely knit is the Ant-Zen record label? Do you know or collaborate with other bands on the label?

P.A.L.: Yes I did - and do, for example I did a remix for Noisex on the *OVER AND OUT* CD, *Imminent Starvation*, *Synapscape*, *Ultra Instinct* (Raoul of Noisex) and *Beefcake* did remixes on my *M@RMX* record and I participated on the *ANDXESION* label. I am familiar with most of the Ant-Zen artists... I think you can see it as some sort of 'family'...

Ben: What are your feelings on the labels "industrial" and "electronica"?

P.A.L.: In (the) case of my work? Yes, they fit, I guess.

Ben: What bands do you enjoy listening to?

P.A.L.: Well, to make a long story short I tell you what records I am listening to at the moment:

John Coltrane: *Live in Antibes*

Aphrodite: *Recordings Cro Magnon: Cave Rock*

V.A.: *Darkzone (Drum & Bass Compilation)*

Hypnoskull: *Rhythmusmaschine 1-2*

Negativland: *Dispepsi*

Massive Attack: *Mezzanine*

Somewhere in Europe: *Gestures Telepherique: v=s/t*

Ben: What influences you? (ie. other music, movies, life experience, etc.)

P.A.L.: ...I think 'dark' or 'strange' things - in every kind of art, music, film or painting. I think there is too much music to tell, but for short some film directors: David Lynch, Dario Argento, Stanley Kubrick, Louis Bunuel, Derek Jarman... and some painters: Rene Magritte, Salvador Dali,

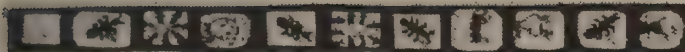
Hieronymus Bosch, Rudolf Schlichter...

Ben: Did you try to go in a new direction with the *M@rix* album? And what can we expect in the future from P.A.L.?

P.A.L.: Yes I tried - due to influences I caught during the last two years. And what can you expect? Who knows...

(end interview)

You can find out even more about P.A.L. by checking out the P.A.L. website at <http://www1.tip.nl/~t142874/pal/> And you can access the Ant-Zen website at <http://www1.tip.nl/~t142874/ant-zen/>



K: This is Kris at KDVS and I'm talking to Mike Hovancsek of the Pointless Orchestra; why don't you actually introduce yourself and what you do?

M: As far as my role in the group, you mean?

K: Yeah.

M: I am the only constant member of the group, and we're trying to dedicate the music to focusing on different ways of looking at music and sound, both thinking about psychology and perception and thinking about ways of studying different cultures. So my role in the group is basically trying to find

experience with music was a bad one. I had an experience where I really wanted to play guitar, and my dad hooked me up with this neighbor, 'cause he was the only person who could give free lessons; the guy was just really antagonistic. He would say, "Here, play this complex run down the fretboard," and I said "You know, I've owned my guitar about six hours now; I'm not sure I can do that." He would do it, and it would sound like someone speaking in his mother tongue, and then when I tried it it just sounded like a cat trying to cough up hairballs. And he would just stand there and

has nothing to do with me — but just because if you experiment with enough stuff you're gonna stumble across something that gets big, and when that happens it becomes very shallow and meaningless. Like a lot of what happened with the punk movement, I was really into how the punk movement was really like the "dadaism" of music; it was kind of making fun of corporate stuff, saying "I know I won't make any money at this, but I have these strong opinions I want to express with some very raw music," and then after a while punk music became this corporate product, and it completely ruined it.

An interview with Mike Hovancsek of:

THE POINTLESS ORCHESTRA

by Kris P. Arrhythmia

interesting people to work with and interesting projects and odd ways to do things; so it's hard to give a title to that, but in my stationary it's the "director of pointless activities".

K: So you're based out of where?

M: Out of Kent, Ohio.

K: And is it hard to find people to work with in Kent, Ohio?

M: No; it's really great because Kent State has a world class department of ethnomusicology. So there are people from all over the world who come here to study music of different cultures.

K: Is that why you came there?

M: Actually I came here to study psychology — I got a degree in psychology while I was here, and while I was studying it, I found out I could study and learn traditional and classical music from Japan and China. So I did that for years while I was getting my degree, and then when I graduated I thought, I'd hate to just stop doing this, so I just continued studying music from different cultures, and being connected with the flow of people coming and going through this town, many of whom were connected with the program.

K: Were you a musician before that?

M: Yeah; my original work was based on experimenting with synthesizers and modifying electric guitars, and prepared pianos, stuff like that, but I was always...my first

antagonize me and talk about how much more

talented he was. I decided at that point that I would spend years creating my own way of creating music without studying with anybody, and years later start coming out with recordings and performances to show people that you don't have to put up with that kind of abuse to learn to be creative. I did that for years, and then when I found out I could learn the Chinese and Japanese stuff, I thought, this is a good opportunity to learn formally but not in the traditional western way.

K: It seems like it's kind of a trend in new music to synthesize all these different elements, like free jazz and modern composition and noise and, like in your case, world music; do you have any thoughts on why this is happening now?

M: Yeah, actually, it's a good thing and a bad thing; I think it's happening in some ways with the whole "global village" idea of communication from different cultures, and there's definitely a big awakening about that — that in itself is a really wonderful thing. But I think the fact that it's turned into a trend has really cheapened it. The thing that bothers me is a lot of times where I'm always experimenting with things, occasionally I'll experiment with something and then years later it'll become a trend, not because I'm a trend-setter or anything — it

K: So you have this CD, called "Approaching Totality"; is this the first major release of the Pointless Orchestra?

M: Yeah; we've put stuff out on compilations and I've put out a lot of my own stuff separately, but it's the first full-length release of the group.

K: Listening to it, the sort of world music influences aren't all that obvious; is it more of a philosophical influence, or...

M: Well there are tunings from different cultures happening in there, and there are definitely instruments from a huge variety of cultures represented; not only that but we have a few people like Panya, for instance, who plays on it is a very esteemed composer from Thailand, and he came here — ironically 'cause he's this huge name in Thailand — and he comes here and he's just this quiet little professor whom nobody knows. But yeah; I'd say it reflects less of the playing styles than some of our other work. We have a couple different modes that we work in: one is kind of an abstract, dissonant thing and the other is to do more chamber music type things. We've been doing a lot that sounds like some kind of classical chamber music from some culture but the instruments and tunings are from a huge array of cultures and in fact, we're doing something that sounds ancient when it's an invention of our

combining elements. We do that, and meditation music, and things with African drumming. It's hard on the one CD...if you do a sampler of all these different styles, it just feels like you're just flipping the channels on the TV. In fact, the next CD is probably going to be a meditation CD which is even farther away from the more counterpoint based chamber music that we do.

K: There are a lot of electronics and samplers and synthesizers on this one; do you have any philosophies about sampling and what you sample?

M: Yeah; I'm very picky about that because I don't believe in ever sampling anybody else's stuff. I mean, I think it's fine when other people do it, but in my own work I can't stand the thought of stealing someone else's sounds and then using them for my own. I've heard great stuff done that way and enjoyed it but I have a huge problem with doing that myself. So what I've done — when it was at that point when we were sampling stuff — we would just take apart a piano and bang on it and put some contact mikes on it and see what sounds we could get and sample that. I've found that sampling can be very boring because you just take this little teeny bit of sound and repeat it over and over again, but I've found that if you create these longer samples and then call them up at different points in the course of the sample, you can create this thing that sounds like an acoustic phenomenon, but is far too complex to ever really happen in the acoustic world. I don't want people to listen and go, "Listen to the sampler." I want people to go, "I don't know how you did that but it's interesting."

K: You have lots of interesting guests on here; you already mentioned Panya Roongaurang. You worked with Illusion of Safety, which is, I guess kind of similar because it seems to just one guy and then whomever he decides to work with. So how did you know them?

M: What tends to happen now is, when groups are trying to put together a tour, they contact myself or they contact some of the people whom I've worked with, and say, "We're trying to put together this tour; we're gonna be in the area on these dates. Can

you set something up?" So basically the word's gotten out that anyone who's doing experimental stuff should contact me or some of the promoters whom I work with in order to get something set up. So they've heard our work and know what we do and want to collaborate. It been great because there was this point where I'd go see these bands and be really influenced by them and really enjoy their work, and now they're calling me and saying, "Hey, can we work with you?" It's kind of surreal the first time you get a call from one of these people like Elliot Sharp or somebody, and you really like their work and then they're saying they want to work with you.

K: And then there's also this thing called the "Lives" compilation, which, is it just to show what's going on in Ohio? Because I haven't heard of a lot of these people but it's really good stuff.

M: Oh good; I'm glad you like it. Yeah, what happened was a friend of mine who's a promoter out here approached me and said, "Can you put together some interesting events where you're performing and you're bringing in friends of yours — people you're connected with — and we could just do a concert series?" And so I said, "Yeah, that'd be fun," so I contacted a lot of people and it was just a huge success as far as the turnout and the response from the audience and the response from the press. It had all been recorded onto DAT tape. Joe Simon, the promoter, said, "I'd love to put this stuff out on CD," and so I said, "Well, let me dig through," because, you know, since they're board recordings I'm always a little nervous about that. A board recording isn't a recording of the event really; it's a recording of what the sound-guy did to compensate for the acoustics of the room, so it's kind of like looking at things through someone else's glasses, where the very quietest thing is very loud and the very loudest thing isn't even on the tape at all. But they sounded great, so we went ahead and put together some of the most exciting moments of that series, and a CD that I think maintains enough variety but enough cohesiveness to be entertaining.

K: One of the guys on it that I was really impressed with is John Hajeski, whom I'd

never heard of before; do you have any information on him?

M: Yeah, I've worked with John for years on all different projects. He's an interesting guy; the most fun thing about him is he's kind of this no-nonsense, blue-collar kind of guy. A lot of times when you deal with people who do electronics you're dealing with these people who are kind of like physics professors — very dry and very temperamental and pushy, I hate to stereotype but there definitely seems to be a tendency in that direction. John is the opposite end of the spectrum; he really just wants to go out there and create some great stuff. He builds these things called...he calls them different names and I'm trying to think of what name he's using now...but basically what they are are radios that have been gutted, and then he finds all the different points where different sounds happen when you touch the circuit board and he connects them with switches and creates these strange primitive, electronic, noise making instruments made with things he pulled out of dumpsters.

K: You also run a label called "Pointless Music" which, I think, was just a cassette label. Is it still a cassette label?

M: No; it's got CDs and it's got vinyl too.

K: So what were the origins of that label?

M: When I was at that point where I developed my music and was ready to go out and start sharing it with people and see what reactions I would get, I sent stuff to a label that did experimental music and they guy started jerking around; he said he'd release it and then I sent him master tapes and he never followed through, etc. and it made me think, wow, you'd think someone who was doing odd music on a small scale would be less of a con artist than big labels might be; you know, with the big labels you can pretty much expect to get ripped off. So after that I thought, how can I get my music out without having to risk myself, and then I thought, well I could start a label and then it would be good because I could support other people — dig up people whom I admire and convince them to let me release their stuff. I tried to operate so I was either breaking even



or at a slight loss, and that way I could support the stuff without being accused of being able to profit off of it.

K: Were you just releasing local artists?

M: No; it was people from all over. I managed to put out stuff by people like **Illusion of Safety**, and Amy Denio, and I also got ahold of stuff like Otto Leuning. He was one of the innovators of electronic music in the fifties. He and Vladimir Ussachevski were the people to take some of the early experiments and bring them into the academic world and expand on it; they are sort of the origin of just about everything that happened after that, and Otto Leuning gave me some tracks to release just before he passed away.

K: It seems like there's a lot happening out there in Ohio; do you have pretty supportive audiences and venues and stuff?

M: We do; it's been great. I mean, it's a lot of work to keep it that way. There are a couple of radio stations that are continually asking us to perform live, and I love to do that — there are a few tracks on the CD that were recorded live at some of these stations. We do a lot of multimedia things, doing soundtracks live for films in front of audiences in big theaters and stuff. I've put together a lot of festivals involving poets and dancers and live music, so those things always go over really well. We also had a funny thing...a company our label hooked up with sent a lot of stuff out to radio stations and magazines, and for the most part they sent it out to magazines that are into the kind of music we do, and we got really good press. But they sent it to this one local newspaper out here that's a rock magazine, that mostly writes about heavy metal bands, and the review says that our music sounds like, "throwing a drawer of silverware down the stairs."

K: (laughs) That's a compliment if you look at it the right way.

M: Yeah; it's funny because I wouldn't have expected to get a good review from a rock magazine, but I thought that was one of the best quotes; I'm thinking about asking the label to put that quote in all our ads from now on. I had one time...MCI records, or what is it, MCA records? Yeah, MCA records

contacted me and said, "We've heard about your music and we're looking for the next big thing."

K: What?!

M: This is right when Nirvana broke.

K: Yeah, and they thought maybe avant-garde...

M: Well they'd read a review of the stuff in *Option*, and they said, "We've been reading all these reviews looking for the next big thing, and we don't really know what kind of music you do but we read this review that says it's really great. So send it along and we'll check it out. We want to find that cutting edge." So I said to my friends, "This is silly; why in the world, first of all, would they put it out and why in the world would I want to be associated with a big corporate label and has very different motivations than what I had?"

K: Well, obviously, if they hadn't even heard your music before contacting you.

M: Yeah, they were basically just going by the fact that they read a couple flattering reviews.

K: So you never actually sent anything to them?

I wasn't going to but my friends said, "Go ahead; it'll be fun." So I sent them some stuff and I got a one sentence letter back. It said, "Thank you for sending along the recordings, but, quite frankly, I just don't get it."

K: That's an even better quote!

M: Yeah, I put it in a catalog. It says, "I just don't get it" — MCA records representative.

K: So what are you working on now?

M: One of them is I'm putting together a meditation CD.

K: By meditation, what do you mean?

M: It's actually good that you asked that because it doesn't sound like most meditation music. It's music that's more free form and it kind of flows around and is kind of nebulous, but at the same time it's not new-agey or real pretty — it's in dissonant tunings and has some unusual sounds in it, but it kind of creates this mood where you have this flowing collage of sounds.

K: There are certain **Illusion of Safety** things that sound like what you're describing.

M: Yeah; we just recorded some things with them just a few weeks ago that may actually end up on it, because we ended up doing some kind of meditation things.

K: By meditation do you mean it's supposed to enhance the meditation experience or is it that you are meditating on music or...

M: It's kind of both. What happens with a lot of meditation music is that it is designed to be ignored and kind of filter out all the background noise, but I'm trying to create stuff that causes you to focus on the music because it's constantly shifting and throwing intriguing sounds at you in a way that is not riveting. You get in this state of mind where you're very relaxed and yet you're stimulated; you're hearing things that are interesting. They talk in Zen meditation about how meditation is not napping; it's about reaching a point of awareness. I'm a little concerned about using the term "meditation" with this release because people might then assume we're just doing pretty fluff. So there's that going on and there's also a CD-rom thing from a label in Switzerland.

K: What's that?

M: It's called, "Gravity" and it's part of this strange illustration that the guy at the record label found and he wanted to do a piece of music that represented each part of this visual piece about gravity. So he assigned sections to all these different musicians. If it comes out the way they said it will have **Faust**, Eugene Chadbourne, Amy Denio, I think Hans Reichel...I'm a fan of everybody who's on it. The guys who are doing it are the guys who did a lot of the stuff for the **Residents**, all their artwork and graphics and stuff.

K: That sounds exciting. That's pretty much all I had for you; how can people get in touch with you?

You can put the contact information that's on the CD. We really like to get responses — even if it's critical stuff — we really like to hear feedback from people.

Contact the Pointless Orchestra c/o Pointless Music: 1889 Algonquin, Kent, OH 44240. Phone: 330-677-0333.



An Interview With



I interviewed J from LSR (Lesser), who lives in San Francisco, via e-mail. Here it is.

-Holmes

HLMS: You're going on tour the 21st. Are you getting a new live set together, with new material? And will this be your first tour of this sort? Who is going with you and what's on the agenda? Planning to hit any roadside attractions? Any plans to release live material from the tour? What's the vehicle like? Are you going to make/lose money? Whose idea was this anyway?

LSR: Getting ready for tour SUCKS, but it is all my fault so I can't complain. I wanted to tour this summer and my plans with A MINOR FOREST fell through so I called up Miguel (KID 606) and said 'Let's Go'. TOTEMPLOW is joining us so that I will have someone to join me in driving (The KID is 19 and has been in like 3 accidents so he is right out). I've working every night to get a set together that has a certain degree of cohesion while still leaving me plenty to do. I don't just want to mix stuff I already have made, I like to create as I go; otherwise what is the point of playing live? To sell albums? Fuck that. I am playing a couple songs off the new split CD, but I am performing all the main stuff live with just some random stuff on tape. As much as I hate doing it, it does help the sound and 'excitement' level.

This tour is sort of a hodge-podge. It is myself, KID 606, the two of us together as DISC and TOTEMPLOW. He is going to do an album for VC so he is 'legit' on this tour. Maria Moran/ZIPPERSPY is supposedly joining us on the East Coast, though I will not hold my breath on it. I hope she makes it, but she does have a tendency towards the, how shall I say it, flaky side of

things. She introduced me to G.X. of THE HATERS and he gave me Manny's # in Pittsburgh to book the tour, so I am very indebted to her, though it is not certain she will show. We start in Minneapolis and go across and down to North Carolina. The KID wants to record every night to DAT in hopes of a live CD.... I am a little unsure of that. Seems like a lot of wasted tape but, who knows?

We're renting a mini van to putt putt around in. Seems pretty YUPpie to me but we couldn't get the HUM-V you know so... We're taking the entire VC store with us to subsidize the trip, since we have no guarantees at any of the shows. I'm sure we're gonna lose money, the question is 'How much?'; we are hoping to keep it to a minimum.

The only thing I really want to do this tour is go to the computer museum in Boston. Apparently there is a huge 'walk-in' computer there. I want to get my picture taken in the floppy drive. The last tour I was on (with A MINOR FOREST), some of us got stuck at the Inventors Museum in Akron, Ohio for like 6 hours as one of the FORESTs (who will remain nameless) spent quality time with his father. It was too cold to go outside so we just sat in the gift shop for a long time. The Computer Museum seems as if it might be a winner as well.

HLMS: Have you been getting good feedback on your newest CD?

How about that Disc thing? What's the deal with that anyway? The album has some live stuff and remixes. The live one called "Markus Popp can Kiss My Redneck Ass"—is that title just a joke or is there something up between you and him? Do you consider yourself a redneck? I guess

the title is about skipping CDs, which you can hear in the mix. What "avant garde music show" was the "Spontaneous Drum-N-Bass" thing done at?

LSR: I guess that sales of "American experience" are rising now. I've been getting a bit of press and shit. That whole drum'n'bass thing took off in this country and everyone thinks that's my shtick, so, I get press for it. I think everyone's gonna be upset with my new release, which will debunk that theory. It's still heavy on the anal retentive beats, but ain't no one gonna spin this for the dance floor. The D'N'B thing was mostly an experiment for me. I never was very in to dance music as a whole, I've never been to a rave, I don't go out dancing so... D'N'B was just so cerebral, tricky. I wanted to see if I could do it.

I knew I was in for trouble naming 'Markus Popp'.

(Here is stock answer # 1). That title is kind of an 'in' joke. I am friends with Andee of A MINOR FOREST, who is on THRILL JOCKEY, and Thrill Jockey distributes OVAL in the states. Anyway, Andee has been trying to get Bettina (the owner of Thrill Jockey) to release Lesser stuff for like 3 years. He'll say, "Make a tape, I will send it to Bettina" and so forth, and nothing ever comes of it. So one day, Andee is talking to me and says, "Give me a tape to send to Bettina. Markus Popp is looking for people to collaborate with and I think she should get you to do it" and I said "Markus Popp can kiss my redneck ass", just to be snide. We laughed a lot about it, and it seemed like a good song title. To continue in this vein, a friend of mine was interviewing MOUSE ON MARS and they asked him the same

Flashing his official indie credentials, it's:





question. When he told them the story they laughed and said "Poor Markus". Apparently Markus doesn't have much of a sense of humor. Oh well, so much for power lunches with famous electronic musicians.

I guess I do consider myself a redneck. I grew up in Willits, CA. A small (pop. 3000) rural town, home to the 2nd longest running rodeo in California, town economy based on logging and the manufacture of hydraulic systems for ICBM's, you know, the kind of place people with green hair should shy away from. Though I got out without joining the military (my friends were not as lucky), I've been scarred for life. YEEEEHAWWWWW!

I've been obsessed with skipping cd's since I first saw one, when was that.... about '84. I always would try to get them from people and fool around with them. Cut them up with razor blades, putting tape on them and stuff. The first Lesser tape has an extended piece with a skipping SMITHS cd. Morrissey sounding even more pathetic going "You-you-y-y-youyouyouyouyou-You....You". What a wanker. The whole DISC thing started in 1993. I made this 90 minute tape of the skipping CD shit and sent it to Bob at VINYL COMMUNICATIONS. I wanted to release a double 12" of it... just to be completely absurd. Anyway, he wasn't quite ready for it so I forgot about it and started using some skipping cd stuff in my songs and live performances. Suddenly OVAL.... KID 606 is going through the VC vault and finds a 90 minute tape full of skipping CD's and asks Bob about it. He gets excited and contacts me about putting it out. He makes a bunch of stuff for it, asks Drew of MATMOS to contribute and comes up to SF to edit the whole thing into 2 CDs over a looooong weekend. Drew and Miguel make little 'ditties' out of the sounds - I am just into straight up documentation. When you make a song out of skipping CD's you beg OVAL comparisons - I am just interested in making good, post-modern 'mix tapes'.

I would like to refrain from naming the 'wanky avant garde' show in hopes of salvaging relations with the people in charge. They are very nice, but very snooty and intellectual. I really kinda hurt their feelings with that comment, as they are Lesser fans and were well aware that song was per-

formed in their space. Maybe I need to cool it with the snide comments.... I just call 'em as I see 'em. If people's feelings are hurt, that is unfortunate, but I take my lumps like the rest of them. I forget that people actually 'buy' my records now, before I could say anything I wanted. Naa.... Fuck 'em.

HLMS: Are you into role-playing games? How about MUDs? Are you a net person? Prefer net/telephone/writing/in person communication?

LSR: Ummmm. I used to play D&D. I am supposed to play with Lance of J CHURCH at some point. We have these long, stupid boy conversations about whose elf is bigger and who has more 20 sided dice. But nothing has come of it. We brought D&D on the last tour just so Andee and I could break it out during breakfasts with strangers and have a few melees. Alan at Aquarius Records in SF has been trying to get me to play TRAVELER with him, but I am a little overwhelmed. I remember traveler as having a million rule books and only the smartest kid in school played it (with whom I am not sure). I haven't had any experience with online role playing didn't Connie Chung do a story on Homosexual role playing on the net? I guess I'm willing to learn...

I like email for quick notes to people and for interviews, because it allows me to collect my thoughts a bit. I have a tendency to stammer in interviews, and sound even more moronic than I do here. This way I can censor myself a bit. I hate phone conversations... They are long and drawn out. And I fidget while on the phone. Chew pens, crack nuts, anything just to keep my hands/firing motor neurons busy. My lady friend always gets pissed at me because when I am on the phone, I pick things up, play with them for awhile, and then put them down in some new, random location (I have a portable phone). Hence, keys and things sort of disappear around my place.

HLMS: The new CD is a lot different from Gigolo Cop. One of my favorites from the Gigolo Cop CD is "Influence of the Barbarian Invasions." What went into that one? It just showed up on the new Delta 9 mix CD, which I really like. You can hear a lot of R-8 on that CD, given away by one of the song titles suppose. On the new CD it sounds like you're not using the R-8 at

all though.

LSR: "Influence" is two different drum loops, cut into 16th notes and scrolled through using variations on a chromatic scale appreciation. Whew.... Yeah, the R-8 was my first drum machine and, for me, is really easy to use. The sounds are everywhere though, so I stopped using it, let a friend have it on extended loan. It is still really good for triggering samples and I might soon take it back for live use.....

HLMS: The packaging is cool too—who thought of cutting out those holes? The 157 thing is pretty sneaky too. But what about the dots on the spine? I haven't figured that out yet... What's the deal with the whole Juby thing in _Welcome to the American Experience_? Explain "Matchmaking and Music since 1997."

LSR: Much of the design for "Gigolo" was done with direction from Vanessa Handley. I was complaining that I had no ideas for it and she was like "shut up... here... do this" and it got done. She hates the 157 but, what are you going to do? The dots on the side are just there... a carry over from the the positions of the song titles... and also for creating a lack of information on the spine of the cd normally showing when someone stores their cd. The "American Experience" was supposed to have the spine from Madonna's "Immaculate Collection", so that after someone bought the CD, took off the j-card on the outside and put it in their cd collection, it would be, for all intents and purposes, a Madonna CD to someone casually browsing the collection. Imagine the shame of some tough, music weirdo having to store what looks like a madonna cd on his shelf. The shame... Anyway, the printer got cold feet about it, fearing a lawsuit, so now the spine is just blank. You have an exclusive on this story....

Ah. Juby... Ain't she sweet? I got a little obsessed with the idea of mail order brides. Such a fucked up incarnation of the American dream. The fellers get to pursue happiness by purchasing a bride 'down on her luck' and the ladies get to live out a Horatio Alger story by being whisked from their god-forsaken countries to the land of opportunity, where they are lucky if their husband, who is twice their age, doesn't beat them to death. Love is blind, but you can



see a .jpeg file of your future sweetheart for \$20.

HLMS: Who are Tigerboy, 3Beam, and Silver again? Who is Pea Hix?

LSR: Tigerboy=KID 606=Miguel Trost
3Beam=Miguel's studio Silver=The Spacewürm's studio

Pea Hix is a long time friend/weirdo. He is half of **Optigonally Yours** (with Rob Crow) and an invaluable resource on technical and taste issues (although he is a **SPARKS** fan, which I can never understand).

HLMS: Wanna mention any of your favorite samples in any of your recordings?

LSR: Ummm... Used to love the AMEN break, but I'm through with it. I love samples of effects boxes feeding back as well as skipping cd's (sdkskkv).

HLMS: What are all your releases as Lesser? What sorts of unreleased stuff do you have lying around? Stuff that you would never let anyone hear? New stuff yet to be released? Remixes? Noise?

LSR: Releases: Please see <http://www.LSR1.com/release> for releases. I will upload a URL there that has all that info.

Something I've had laying around for awhile is a project I did for Pea Hix called 'THE ROBOTIC'. It is my attempt at an early 80's robot-like band...**Kraftwerk**, **Devo**... You know... New Wave? Pea Hix was doing a project where he would get people to try to make music 'in the style of' and release the stuff in home cassette recorded form only to thrift stores, figuring that only people like us buy cassettes from those places. At the end of the tape we gave the listener the low down on what was actually happening... that they had been had. They hadn't actually found some totally fucked-up, shitty early 80's garage band, just Lesser... Anyway that may come out with a few other things as a Cd from VC.

Also, a brand spanking new CD is now released. It is a split with KID 606 and you should have it soon, I should think.

HLMS: One nice thing about the VC people is that they don't seem to take things so seriously as some of the other beat-oriented-music artists and producers and such. Is this something that you're all conscious of?

LSR: Yeah. We're a bunch of fuckups,

the rest of the community won't have us... So be it. All those other guys are just pompous intellectuals, I'm sure I could drink them under the table. You don't have to be a heavy drinker to be on VC, but it helps. All our meetings turn into Frat parties. Seriously though, we don't fit in. Bob (owner of VC) was/is in **TIT WRENCH**. He used to be in a total hardcore band, but got tired of it. You know, its boring when what you're doing is run of the mill. So he started a techno band, totally disenchanting his loyal hardcore fans. I really admire the guy. We've also taken a label that was synonymous with punk rock and, nearly, turned it into something that is releasing some pretty important stuff, to my way of thinking anyway. Its taken a long time, but we're getting a bit of respect. I'm a VC Lifer. I don't think it would even be possible to find a label better suited for me, though our print jobs are sometimes for shit.

HLMS: Have you heard back from Juby?

LSR: Nah.... she's actually a bit stuck up.

HLMS: So how'd you get involved with Vinyl Communications? Are you tight with other VC bands & artists?

LSR: It's a family affair. I go down to Bob's and see his wife and kids. I stay in the VC studio. All the people on VC who live in SD come down to hang out or put cd packaging together or whatever. I never signed anything with VC. I2 went to Bob's one night to meet him, I gave him a tape and started drinking. At the end of the night Bob was asking if I wanted to release a 7" with him. I don't think he even listened to the tape. See, with Bob, its not about the music, per se, its about the agenda, the ideas behind what is being said. This leads to a number of rather confusing releases on VC. Things that don't seem to belong. But, for Bob, there was something, ummm, no bullshit about the person, so there it is.

HLMS: Where did you grow up? Did you/ do you go to high school/college/what did you study?

LSR: My formative years were in Willits, CA and high school through early 20's in San Diego. I am now 27. Didn't go to college 'cause I was trying to be a rock star.

HLMS: What jobs have you had?

LSR: I have been a carpet layer, Denny's Busperson, pastry delivery boy, coffee jockey, computer comic book colorist (I hate

comic books), web designer, audio engineer, and, as of this moment, unemployed!

HLMS: Did you have any sort of formal music training, e.g. piano lessons when you were a kid? Any of your family involved in music?

LSR: I took a couple of guitar lessons from a hippy on a Harley Davidson when I was 13 or 14. All he wanted to do was teach me "House of the Rising Sun", so I gave him the boot. Two of my second cousins are in music. One is in Nashville, doing female country songs and is married to some guy VERY into margaritas. The other was doing the guitarist singer/songwriter thing, but he's dead... Cancer, I think. I guess one of my first cousins is doing some sort of ambient thing... He is 19-20 or something. I'll give a shout out to him now. He's been a Lesser fan for as long as its been a band. I'm not sure what he calls himself, but his old moniker was taken from the first Lesser tape, "Flood Myth". Jordan - Good on Ya!

HLMS: What do you do outside of producing music? What did you grow up listening to and what do you find yourself listening to lately? What were you into as a kid? What are you into now?

LSR: Ummm- I'm a computer/technology geek. I record voice overs for radio commercials (Safeway to name one account... you know, the one with the guy scatting) and write HTML (Easy way to fleece the computer phobics).

I grew up listening to top 40 schlock, then got into metal. I was in numerous metal bands with Andee from A MINOR FOREST. We've known each other for like 13 years. Fuck, that's a long time. When I first started doing bands with Andee, KID 606 was 6. I am an old man.

HLMS: Wanna mention anything/anyone else?

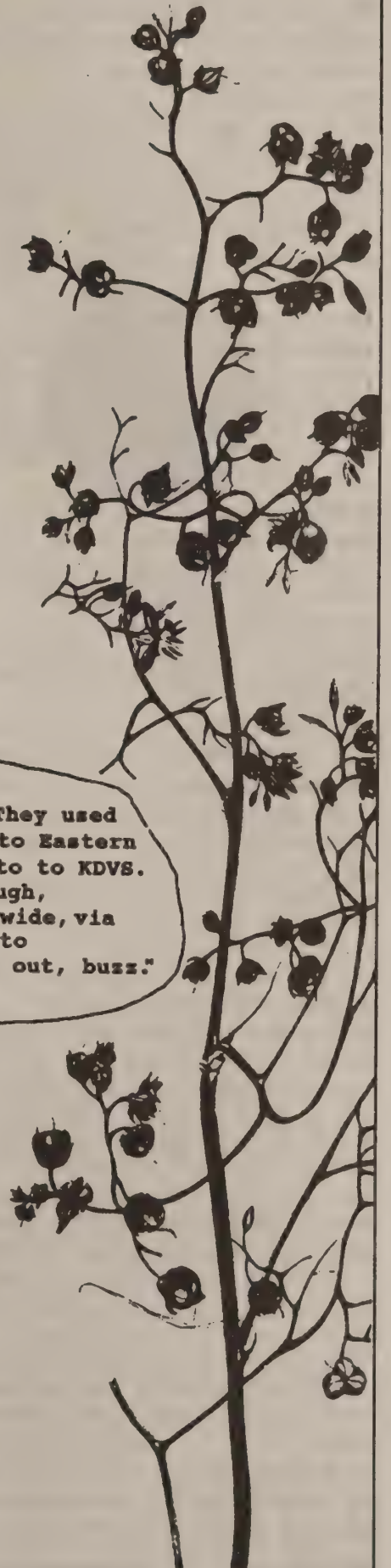
LSR: I'd like to give a shout out for my lady friend Vanessa to Sumera, Bud and the rest of the Meredith Lab. She did some graduate study up there in Davis last year. For myself, I'd like to thank Holmes for promoting the VC cause and defending us in the newsgroups. I'd also like to let everyone know that, in the course of this interview, I ate an entire box of Cheez-Its and feel very ill.

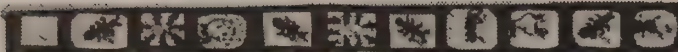
Buggin' Out, Worldwide



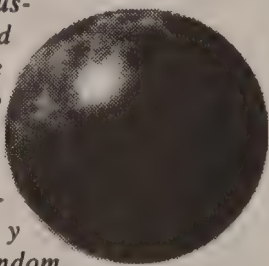
Euryglossa depressa

"Meet my friend *Euryglossa depressa*. They used to call him that because being native to Eastern Australia kept him from rocking out to KDVS. He's not so "depressa" any more, though, because now KDVS broadcasts worldwide, via RealAudio. Point your browser to <http://www.kdvs.org> and rock out, buzz."





Let's Go Bowling is one of the core third-wave ska bands, having been around for over 10 years. That makes them almost ancient considering the longevity of ska bands these days. Originally from Fresno, California, they now spend most of their time touring all over the state and country. They just toured with the Skatalites and The Reverend Horton Heat, and are now touring with the Skalars and Monkey. The very nice boys called my show from their manager's office in L.A. on June 15th, and after a few minutes of shouting at each other over their really bad speakerphone, they gave up on a group discussion and handed the phone to Paul and the rest of the band periodically shouted random things in the background.



An Interview With Let's Go Bowling

Sultana Swank: Let's Go Bowling, you're on the air on KDVS.

LGB: Cool.

SS: So who am I talking to? Am I talking to all of you?

Adam: Most of us.

SS: Yeah? Well, can you name some names, just so I know?

A: Uh, there's Adam the drummer, there's Paul the guitarist and singer, then Mark the bass player.

SS: Okay, and so who am I talking to right now?

A: This is Adam.

SS: Alright, cool. So, do you want to tell me a little bit about your live CD?

A: Um, it's live and there's no overdubs, so it's real live, it's not like some messed-around with thing. It's straight up tapes right from our shows. It includes songs from both of our first two albums and it's got a couple treats on there that are not available on any other thing, so it's pretty cool. I like it.

SS: Like the dubs at the end? Like the Sock Monkey March, that kind of thing?

A: Yeah, that's nowhere else. In fact, it won't be anywhere else. If you don't hear it on the live album, you won't get it 'cause we're going to do other stuff on our new album.

SS: Yeah, I like the Man in the Street cover. That kicked ass. That was really cool.

A: Yeah, we had fun with that. A lot of fun.

SS: So, now the CD is put out by Asian Man, but you're not on Asian Man.

A: Asian Man is like...everyone's on Asian

Man and not on Asian Man at the same time.

I don't know how to put it. We like Mike Park a lot, and that's all that really matters.

SS: Yeah, he's a cool guy.

(Mayhem ensues 'cause they can't hear me, so they start talking to themselves)

LGB: Yeah, so anyhow, in getting back to uh...are you there?

SS: Yes! Hey!

LGB: She's not there.

SS: I'm there! Can you hear me?

LGB: It's just going in and out. We're confused.

SS: Well, I can hear you just fine.

LGB: Oh, okay.

SS: I think it's something wrong on your end, but...

Paul: Hey listen, stop talking about my end.

SS: Okay. Alright, since your manager's there and since he's all mad at me 'cause I thought he was in your band when he called me...

P: He's not mad at you.

SS: (laughing) Yeah he is. Well anyways, I hear he's also the manager of Reel Big Fish. Is that right?

P: Um, no but he knows them really well.

SS: Are you lying to me?

P: We don't know anything about those Reel Big Fish guys. Those are like, famous people you're talking about.

SS: (laughing) Yeah, I don't know, they're kind of obscure...

P: We used to know them a long time ago, you know, when they were like, cool! But then they sold out, and now they don't talk to us anymore.

SS: Aww! That's not true I'm sure.

P: We're kidding, that's really bad sarcasm. We're managed by the same company and...

SS: What I think is funny is that...

LGB: We can't hear you if you're trying to talk right now so we'll just start talking. Okay, so... Anyhow... We're going to be playing there soon...

[they finally give up on speakerphone and Paul picks up]

P: Yeah, we were trying to do this speakerphone thing and be cool and real, you know, just nutty and everything, and just...technology is our foil.

SS: That was really nutty though. I enjoyed it. I'm sure the listeners enjoyed it.

P: Well, good!

SS: Well, what I was trying to yell, was that what's funny for me is that I remember when Reel Big Fish opened for you at the Phoenix in Petaluma. Do you remember that?

P: Yes I do.

SS: Do you think that's funny?

P: No, I don't think that's funny at all. I can't believe you'd bring that up.

SS: (laughing) Oh, I'm sorry!

P: That's a pretty sore subject; you know, for us.

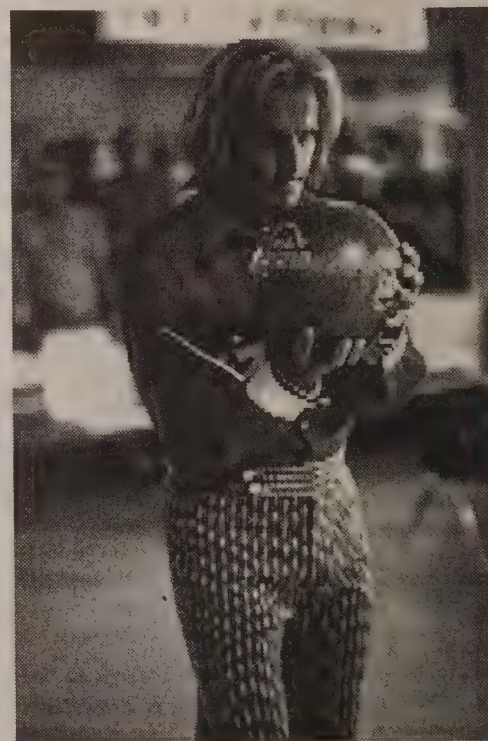
SS: Was that just like an...icy breeze?

P: No, I remember that. We did, like, a whole crazy nutty tour with them, and the Cherry Poppin' Daddies, you know! And both of them now are like, big huge-time, and they like, hire us to come over and clean their apartments for them while they're on tour.

SS: Do you guys play their parties and things like that?

P: Oh, yeah yeah! Sometimes they hire us to come down and they'll have us do like, a jazz set while they're serving, like, cocktails and everything like that...

SS: So, you get paid 20 bucks each or something.



Woody Harrelson sings in a band called Manly Moondog and the Three Cool Hats. They probably aren't a ska band.

P: ...we'll do some other stuff, for like, dancing after they do their shmoozing and stuff.

SS: Yeah? Well, that's okay. I mean, maybe you're getting to know some of their friends



and maybe they can hook you up, you know? You can be big-time!

P: Right! We're always hoping. And I always ask them, and they always ask me what my name is again.

SS: (Laughing) That was cool! I'm just cracking up by myself in the studio. Okay, here's another thing that I heard. I'm hearing all these rumors. I hear you got a new trombone player!

P: Um...

SS: Did you? Am I totally wrong? I didn't read this on the bathroom wall or anything...

P: Well, kinda, yeah. But then, we're going through a little trombone transition era right now.

SS: Well, I know regardless you'll have a good trombone player, 'cause I've always been totally impressed with your horn section.

P: Oh, well thank you.

SS: I mean, that's one of the things that I dislike about a lot of ska bands is that they concentrate too much on the singer and not enough on the horns.

P: Yeah, I'm not too happy about that myself. 'Cause I'm the singer. But that's alright. I'll share the limelight I guess.

SS: But you sound good too, though!

P: Oh yeah! Great! Thanks for the compliment I was fishing for there!

SS: Oh no! You know that everyone loves you! The horns are always in the background, so I just thought I'd root for the underdog for a second.

P: Oh, you're very nice.

SS: So I hear you're going to be on the Spirit of Unity Tour soon.

P: Yeah!

SS: You're going to be playing in Guam!

P: Uh...yeah!

SS: That's what I saw! You're playing in Guam and in Bali.

P: (Laughs) Yeah!

SS: Aww! That must really suck!

P: I dread going there. Really.

SS: You do?

P: Oh yeah.

SS: You're all...Damn it! I have to go to Guam and Bali! And I'm getting paid!

P: I don't care about the rest of it! That's the part I'm waiting for!

SS: I mean, last time I checked, Reel Big Fish wasn't going to Guam, so...

P: Right, I don't think they've ever been there!

SS: Yeah, so you've got that over them.

P: Well, everybody's looking at me like I'm hogging the phone, so I'll hand you over to Mark and you can talk to him for a little bit.

SS: Alright.

P: But, it's been a lovely conversation.

SS: Well, thank you for talking to me!

P: You're welcome, you're welcome. Here's Mark.

Mark: Hello?

SS: Hey Mark! So, you're the bass player.

M: Si.

SS: So, you've been in the band, I think, the longest, out of...well I guess also...

M: Darren and I...

SS: Yeah, Darren's been in there for a long time too.

M: Yeah, we're two of the founders.

SS: Yeah, that's cool. So, you guys are such a central band in the ska scene. I mean, does it ever freak you out, like, seeing strangers with homemade Let's Go Bowling patches and everything? You're all 'what are they doing?'...

M: Occasionally. It's kind of humbling to think that you've done something that kind of influenced someone's life. That's a really humbling thing, like wow! You think about these people that are, quote, 'heros', that people look up to and stuff, and there's no way that I see myself as a hero or anything. I'm just somebody doing something I love, and if I'm lucky enough to influence a few people along the way, hey, that's kind of cool. Like a teacher. Affecting somebody's life.

SS: Yeah. You should do one of those 'The More You Know' commercials. You know, talk about your teachers, be sitting there on a stool. You have no idea what I'm talking about, do you?

M: Oh yes I do. I completely understand. And it's kind of cool too, 'cause I've got people that I've known, that I've grown up with, and I played in a ska band before this, that have kind of spread out all over the country that I get to see, that come to the shows still...come see the band. New York, Chicago, Detroit, Orlando, Kansas City. That's kind of cool, you know.

SS: Yeah, you've been everywhere. And you're going to Guam!

M: Ohh! Guam! Yeah!

SS: So, how was your tour with the Rev and the Skatalites?

M: Oh man, that was the bomb. Yeah, those guys, all of them down to their sound man, their stage tech. Scott, Dave, the sound man, Jim, Jimbo, Scotty the drummer. All of them were awesome. Great guys to hang out with. You know, sometimes you get people with the rock star attitude, with 'hey, this is our dressing room, don't invade our space' type of stuff. They were like, 'Hey! Want to ride on the bus with us! We got an extra bunk!'

SS: That's cool!

M: Yeah, just hanging out. Playing foosball with the Rev!

SS: You played foosball with the Rev?

M: Ah, dude, the Rev...the Rev and their tech Scott. It was artistry in motion watching those guys. Just to try to get one goal in, you know. I watched them for, I think, 17 minutes straight. Battling back and forth, the passing was precise. It was pretty awesome. That was crazy! It was like watching the World Cup game.

SS: So, do you have any other cool tour stories? Anything funky happen? Any girls throw bras at you guys?

M: Well, I kept feeding Jimbo shots of Jaeger one night in Kansas City, and he usually does this thing where he dances with his bass, climbs up on it and does this little balancing thing while he's playing, and I kinda got him a little too drunk, and he kinda got up there and fell off the bass, but...it was cool!

SS: Did the crowd enjoy that?

M: Oh yeah! They loved it! You know, people drinking on stage, just getting loaded, having a good time with them, you know. It was kind of a really cool thing. The crowd-band interaction going on. 'Cause I mean, if the crowd's not enjoying themselves and not into it, the band's just kinda up there going through the motions. You gotta feed off the people in front of you.

SS: Yeah, so you probably get a little T.O.'ed when every now and then you'll get some kids moshing, like up near the stage. That must be kind of annoying. Do you guys find that annoying? Or is it just me?

M: Yeah, the moshing thing kinda bites, 'cause it's weird if we're busting out with, like, a Skatalites tune or one of our old kinda traditional songs that's real groovy, and we look down and there's five of six guys trying to get a mosh pit going, and we're like, 'what the hell are you thinking about man?' It's just supposed to be a groove. Get the vibe and enjoy yourselves. And plus, there's usually always cute girls across the front, and when they start moshing, they move! They don't want to get hit in the back! You know, I'd rather look at a cute girl that's smiling, dancing, having a good time, than some sweaty guy just 'Augh!' beating himself to death.

SS: Really?

M: Yeah, well.

SS: Really? Huh! (laughing)

M: Call me crazy!

SS: You guys, I mean, you played with the Specials, you played with the Skatalites. Is there anyone else you'd like the chance to play with that you haven't

already?

M: We would have liked to play with Madness when they came through, but we unfortunately were out on the road already. We were on tour, and that didn't work out for us, 'cause that's the only real major 2-tone band we haven't played with.

SS: Yeah, so would you say that your main influence is 2-tone or would you say that it's old-school as well?

M: Oh, definitely both. I grew up in you know, 81, 82's when I first heard the Specials, English Beat, and I got turned on to music. I was like, wow! But, being a musician, I kinda cared enough to delve a little more, so I spent maybe the first two informative years of my life getting into the 2-tone...Specials, Madness, Selecter...and from there on I often found out that, hey, these songs are mostly covers of these old songs, so I started investigating a little more. And then it's pretty much been hand-in-hand since then. 'Cause I mean, you can just appreciate the 60's old rocksteady ska that eventually turned into reggae grooves. You know, that's the kick-back be mellow vibe, and then the 2-tone kinda throws a little of the punk edge in there. I really like the Clash too. You know, that sound.

SS: Yeah, it's funny how many ska groups are into the Clash too. It just spans all genres.

M: They were a groovy groovy band for a bunch of white guys.

SS: Another thing I was going to ask was does it freak you out seeing the Spymarket video?

M: Not too much. Sometimes it's kind of weird to be looking at a TV or flipping through and go 'Ohh! My God!', but it's something that we've been working hard for, and you know, I know some people when we first did that said 'Oh, you're making a video. You're selling out.' It's not about selling out, it's about trying to get the music out there to everybody. Who can say that the music is theirs and we can't express it to all people instead of just the scene? You know, I love scene people and everything...they've supported us for all the years, but there's a lot more people out there, and if they want to enjoy the music too, give 'em a chance, you know?

SS: Yeah, I agree. I mean, I wouldn't say that Hepcat has sold out either, but they

have videos, you know?

M: Yeah, that's one of the grooviest bands around right now I think. I'm happy to see those guys doing good, 'cause they've been around almost as many years as we have!

SS: I know! It's like you and Hepcat and the Scofflaws I think are some of the oldest bands around.

M: Yeah, and then the grandpas, the Toasters.

SS: So, you do two Skatalites covers that I know of. Magic Star and...

M: Yeah, we can pretty much do any Skatalites song.

SS: Oh yeah? So do you have any planned for the 26th show?

M: I would say there's probably definitely going to be a jam. We will play something. I couldn't tell you what. 'Cause after doing the Skatalites tour and seeing those guys, it's just like, wow! We did a lot of their songs, but we picked up a few more that they play that you normally don't hear on the album and stuff, which is really cool. And I won't name any titles or anything, but you never know if you come out to the show, you might get to see a little treat.

SS: Okay, here's a totally obscure question that I just made up. If you could go back in time and see any ska group that's broken up now, who would you go see?

M: Oh. I think it would have to be...the early Wailers, being Bob Marley, Peter Tosh and Bunny Wailer, with the Upsetter as the back-up band.

SS: Wow! You've got it down! Have you heard that question before?

M: No, but I listen to a lot of that. That's the foundation right there, in my mind. I mean, there's a lot of other great groups too. Toots and the Maytals, the Heptones, all kinds. But those guys had it down. Sharp as a damn tack without trying. They're kind of like Alex and Greg [the singers of Hepcat], sometimes you watch those guys on stage and they're so cool. It's like, man, they're not even sweating up there! Damn!

SS: You know, that amazes me too. And they're wearing hats and everything!

M: Yeah, seriously.

SS: So what's one of your favorite venues to play? I mean, besides Guam.

M: You've got, in the Bay Area, like, Slim's, Last Day Saloon, they have good sound systems for the people here...Chicago, The

Metro...Boulder, The Fox Theater...The Bluebird Theater in Denver...Urban Closet, New York...Club Toast in Burlington...yeah there's a lot. We've been very lucky that we're a pretty easy band to work with and everybody gets along with us. There's no real assholes in the band, I'm proud to say, and a lot of fucking people love to have us back because we're easy to work with and we're not fuckin' prima donnas.

SS: Okay, I've got one final question, since I've kept you on the air so long. Now, this goes for all of you. Okay, what are your best bowling scores?

M: I bowled a 188. There was a time there when I used to bowl a lot, and Darren our keyboard player did, and our bari sax player Eric we used to have did a lot. Everybody else...Lincoln, what's your fuckin' average bowling score? Uh, 88.

SS: 88?

M: That's pretty powerful. Paul's got a, a 7. 'Cause he's got a problem with, he has to wear glasses but he doesn't like to, so he gets the kind of cross-eyed thing, so when he bowls, he always bowls right to left, and it's a gutterball every time on the left side.

SS: We should play sometime. He and I should. We'd be neck and neck!

M: Sometimes if they have the little kiddie ramp, we'll bring it out for him so he has a chance.

SS: (laughing) That's rad! Alright, so once again, you guys are playing at Bojangles on the 26th, and you're playing with the Skalars and Monkey and Mainstream Trend and the Rabies.

M: Yup. That'll be a good show, that's Friday I do believe, right?

SS: Yeah. Have you played with the Skalars and Monkey before?

M: Yep. We just played with Monkey last week in Santa Cruz. Great band.

(one of them yells 'Monkey!' in the background) (in a funny voice) Monkee-kee! Love them! Very tasty band.

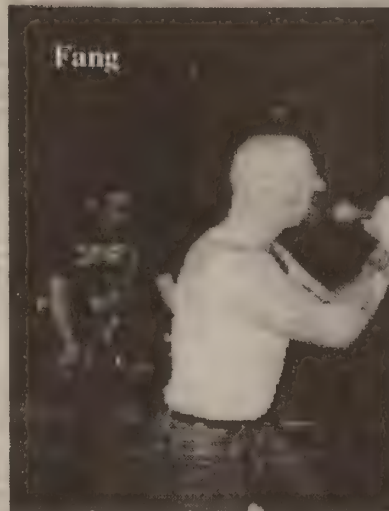
SS: Alright, well thanks so much for talking to me. That's great!

M: Well, thanks for doing the interview with us, and maybe we'll see you at Bojangles!

SS: Yeah, I'll probably show up early, just so I can be cool.

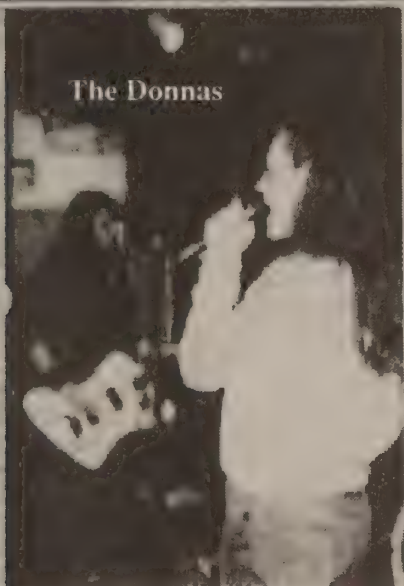
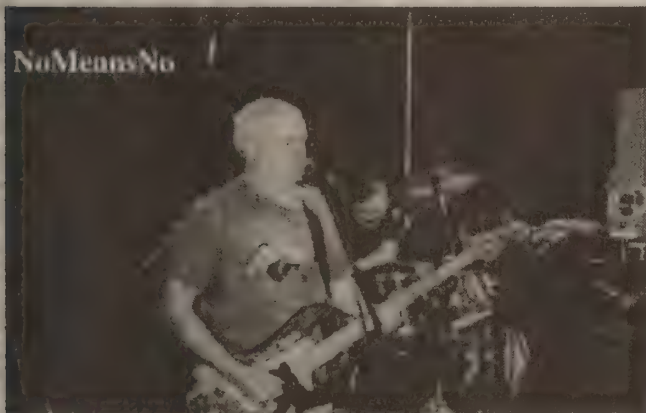
M: Sweet! Right on! Well all the guys from Let's Go Bowling say thank you for the interview!

Live in Studio A



"Live in Studio A" airs every Thursday night from 11:00 to midnight. Tune in to hear cool bands/artists performing live in our studio. If you too want to play and you think you have what it takes, send us a tape:

KDVS c/o L.I.S.A
14 Lower Freeborn Hall
UC Davis, CA 95616



MONDAY

12-2 AM
Holmes
"Invisible Tank Pong"
Stop killing everybody!!!

2-4 AM
The Evil Spider
"Your Mom's Papshmirer Test"
Spoken word with punk thrown in every once in awhile to make you horny.

4-6 AM
Mary Quite Contrary
"Twilight Garden"
Dark and disturbing ethereal music: ranging from gothic to experimental, atmospheric styles which cross many genres including folk, classical, ambient, and noise.

6-8:30 AM
Danny Hate
"Possibly Impossible"
Attn. all undead teenagers from Mars! It's interviews, live call-ins, conspiracy, paranormal, philosophical and political discussions, multiple ticket giveaways, and the best of classic and current horror influenced, non-whiny voiced, non-snare pinging punk, rockabilly, death, grind, surf, and more! Forget about it.

8:30-9:30 AM
Public Affairs:
"Body Talk"
A call-in medical show featuring doctors from various fields. From WOSU, Ohio.

9:30 AM-12 PM
DJ Plush NIX
"My Kitty Kat Hip Hop Show"
Hip hop and electronic musica.

12-2:30 PM
Dave
"Anarch/Crust/Peace Punk/Hardcore!"
Listen to great punk and hardcore and a lot more.

2:30-4:30 PM
DJ Sakura
"Sakura-core"
An eclectic mix of different sub-genres of punk with an emphasis on emo-core and art-damaged punk.

4:30-5 PM
Pacifica News

5-6 PM
Public Affairs:

Elisabeth Sherwin
"Printed Matter On the Air"
alternating with

Don Dudley
"Better Live Than Dead"

6-8 PM
Todd Urlick
"Hometown Atrocities"
Underground rock 'n' roll from surf to hardcore, mainly from '76 to the present, with an occasional primitive '60s tune thrown in. Show features new releases. It might be fun.

8-9 PM
Sultana Swank
"Sultana's Skabaret"
Good ska and rocksteady. Tune in elsewhere for bad ska. Twitch to the beats of Jamaican ska to 2-Tone to third wave to all those other waves.

9-10 PM
Don Wiskerando
"The Accordion Hour"
Easy and rapid accordion music.

10 PM - 12 AM
dr. XeNo
"TEK-InducEd EuPHoria"
PLURry tekno fer all th' kiddy peeps...
alternating with

Dr. W
"Tekkno Time"
A blend of trance, drum & bass, breakbeat, and old school rave.

TUESDAY

12-2 AM
Mick Mucus
"Hardcore Party / The Chicken Years"
Music and commentary from Mick and his chickens.

2-3 AM
Froggy
"Frogg'LL Rock"
Features local acts or bands coming to town...also I want to go from ska to punk to industrial to hardcore to rock to swing.

3-6 AM
Skip May
"The Nose Bleed Hours"
Every type of music, played loud.

6-8:30 AM
Scot
"Morning Thunder"
Local music, requests.

8:30-9:30 AM
Public Affairs:
"Making Contact"
National and international current events are singled out and examined in this program from the National Radio Project.

9:30 AM-12 PM
DJ PSM
"Monomania"
Rock, garage rock, punk rock.

12-2:30 PM
DJ ABH aka The Mad Hatter
"The Mad Hatter's Variety Show"
I play a wide variety of mostly new music, including hip-hop, jazz, ska, rock (punk, indie, garage, etc.), with a sprinkling of chicanolatin and blues. Guests features, callers welcomed. Come jump on the Mad Hatter's bandwagon during his last quarter on the air.

2:30-4:30 PM
Genevieve and Glen
"Old Time/New Time Hour"
One hour: old-time and bluegrass, other hour: jazz and experimental.

4:30-5 PM
Pacifica News

5-6 PM
Public Affairs:
Michael Mercury
"An Astrological Point of View"

6-7 PM
"KDV5 Radio Theater"
Original, locally produced radio dramas.

7-9 PM
Erich Zann
"Apocalyptic Shoggoth Hoes Down"
Black metal, death, and doom, with the occasional bit of experimentalism, ritual ambience, and stark isolation. Be consumed by things unknown.

9-11 PM
Justin
"All That"
Upbeat, foot-tappin punk and rock.

11 PM-12 AM
Timothy J. Matranga
"Surf/Psych Hour"
One week surf, one week psych, one week both, then return to surf.

WEDNESDAY

12-2 AM
Mike G.
"Short Haired Rock -N- Roll"
Punk oi garage surf whatever

2-4 AM
Sal Manila
"Punk Rock From Ground Zero"
Punk from Orange county to ska-core to street.

4-6 AM
DJ Pink Bunnies
"Tweaky Bird"
Rock/R&B influenced jazz - H. Hancock, M. Davis, Mahavishnu Orchestra, etc. (to name a few big names).

6-8 AM
Mr. Wagman's Neighborhood
"Where Morning Becomes Eclectic"
A mix of folk, international, rock, roots rock, rockabilly, and the occasional piece of cheese.

8:30-9 AM
Public Affairs:
"We're Science"
A science program, answering questions about exciting and interesting scientific topics. From KUMR.

9-9:30 AM
Public Affairs
"Latino USA"
News and stories regarding all aspects of Latino culture, from the Latino Radio Network.

9:30 AM-12 PM
Chris Bader
Ska, talk.

12-2:30 PM
Mr. Double
"Long-Sleeve Neoprene Gauntlets"
Get up and dance around, Gladys. Uptempo, unelectronic tunes to shake your money maker.
alternating with
Captain Mandingo
"Afro Reggae Music"

2:30-4:30 PM
DJ TAO
"Insomniac Breakbeat Show"
This show is a representation of all forms of urban breakbeat culture. Mostly jungle and hip-hop.

4:30-5 PM
Pacifica News

5-6 PM
Public Affairs:
Bob Reed
"Open Hearings"

6-8 PM
Ben
"Otis, Plug It In"
Electronic music from P.A.L. to Haujobb to Holocaust Theory. Sporadic bits of noise mixed in. Ouch!

8-10 PM
Danae
"Just Gimme Indie Rock"
Current indie rock releases as well as old favorites. Requests are always welcome.

10 PM-12 AM
Riff Raff
"Sound Bombing Radio (VibRific Tunes)"
The inventor of the Low Budget style hip hop is back...Live mixing and scratching here and there with guests local and from afar. If you're looking for commercialism go to 103.5 or 102. We don't have that wack shit here. This is a meeting of underground heads.

THURSDAY

12-2 AM
brian
"sound"
experimental/intelligent electronics

2-4 AM
DJ Zero
"Approaching Ground Zero"
Electric stuff. All things electric and then some (techno/industrial/eclectic/hip-hop/etc.)

4-6 AM
Robert Reeves
"Vegas After Dark"
Swing jump blues jazz big band vocals.

6-8:30 AM
DJ Bryan
"Cacophony for Dialectics"
Kitschy and quirky music; music your grandparents and parents listen to, anything foreign that's tacky. Music to annoy the kids.

8:30-9:30 AM
Public Affairs:
"The Nation Hour"
Commentary and discussion by writers and syndicated

columnists. From *The Nation* magazine.

9:30-12 PM
DJ Sel Supreme
"Dance: Early Outreach Program"
Dance for potential future Davis students. Employer requested hip hop, R&B, and reggae.

12-1:30 PM
Bettie Sue
"Tattoos and Pompadours"
Music for people with tattoos and/or pompadours. Rock stars still not allowed.

1:30-4:30 PM
Rijk Ele
"Säätekin Sükläkuoretettua Pääskää"
Punk and hardcore

4:30-5 PM
Pacifica News

5-6 PM
Rose Anne DeChristoforo
"Millenium Watch"
alternating with
Bill Ruha
TBA

6-8 PM
Maki
"Arcadia's Ashes"
Noise. "This scum, which exists in every society and rises to the surface during any transitional period, lacking not only purpose, but any sign of rational activity, merely expresses unrest and impatience with all its might" - f.d.

8-10 PM
Megan Garrett
"Chicks and Cars"
Hormone riddled adolescents making music about their obsessions in primal fashion, with excursions into their world after frat parties were abandoned for freak-outs, but well before they became mechanics or lawyers.

10-11 PM
"KDVS Top Ten"
Based on whatever was played most this week on KDVS.

11 PM-12 AM
"Live In Studio A"
Bands play live on the air.

FRIDAY

12-3 AM
DJ Will

"Hip Hop Radio"
Hip hop and all things related.

3-6 AM
Dan/Jake
"Still Thinking"
A mix of hip, hop, beat. Enlightening conversation and a good time had by all.

6-8:30 AM
DJ Jason Mata
"The Crazy World of Jason Mata"
1960's garage punk and other good stuff like psychedelic music. Come join the fun. I like to play requests so give me a call.

8:30-9:30 AM
Public Affairs:
"Body Talk"
A call-in medical show featuring doctors from various fields. From WOSU, Ohio.

9:30 AM-12 PM
DJ Porta Irie
"Da Reggae Roots Session"
Reggae, ska, and dub.

12-2:30 PM
Zima
"Another Lump in a Sea of Shit"
The usual electronic/experimental favorites you want to hear.

2:30-4:30 PM
Steve Edberg
"Franks A Lot"
Zappa and Sinatra, together for the first time, plus other stuff when I get bored. I bore easily. Listen anyway.

4:30-5 PM
Pacifica News

5-6 PM
Sadie Hall
"Healthy Habits"
alternating with
Joe Cantrelle
TBA

6-8 PM
kneel
"Notes From Underground (A Happy Death)"
Week to week variety of shoegazer, gothic, industrial, noise, etc.

8-10 PM
James
"Total Floor Space Reverberation"
Music in and out of envelopes. Free improvisation and noise.

10 PM-12 AM
Jeff Fekete
"Today's Abberation, Tomorrow's Fashion"
Multi-genre new releases.
alternating with
DJ DAC
"USRN"

SATURDAY

12-3 AM
Pirate & the AOD
"Evil of Two Lessers"
We are killing you softly with our songs. Punk, metal, hardcore, and everything related. Live phone calls. Bettlelement.

3-6 AM
Jackie
"Hurts in a Good Way"
Metal
alternating with

Organ Donor
"Fucknut"
Mellow

6-7 AM
Martha Noble
"Reflections"
The emphasis will be on gospel with a peppering of various new age, easy listening in recognition of all types of music to center on a higher power.

7-9 AM
Ronan O'Gorman
"Jazz in Orbit"
From the '20s to the present...All jazz, all styles.

9 AM-12 PM
Robyne Fawx
alternating with

Peter Schiffman
"The Saturday Morning Folk Show"
Traditional and contemporary folk and acoustic music.

12-3 PM
Steve Scott/Lucero Arellano
"Canto Nuevo y Tradición"
Latino traditional, folkloric, and political. Afro-Cuban and Latin jazz.

3-6 PM
Gil Medevoy
"Crossing Continents"
Mostly traditional (folk and classical) India and sub-continent, Far East, Middle East, and Mediterranean.

6-9 PM
Johnny Zhivago
"Pitiful Portable Picnic Player"

Music for sitting around and staring out the window. Songs to help fend off the dispiriting stranglehold of modern existence for just one more day. Go blank, go twist before you get too old. Excruciatingly pleasant, the way you always wanted.

alternating with
That Girl 'J'
"All Too True"
It's not about you. Not about me. It's about fucking nothing. All this empty. Unnecessary necessities. A great many words all for naught.

9-11 PM
Kris P. Helicopter
"Concrete Brutalism"
The willful acceptance of accident into the creative process as a way of promoting one's own childish, anti-social agendas. Bad as architecture too. Rock out, dummy.

alternating with
Kris P. Arrhythmia
"Abstract Music"
Hear Ornette, Ayler, Ra alongside the beautiful mess they spawned.

11 PM-12 AM
JOE FRANK

SUNDAY

12-3 AM
Punk Roge
"NEONATE - New Life"
Join Punk Roge and friends. I play the best in punk and hardcore and a whole lot more and just remember kids, the chaos is always free.

3-6 AM
DJ Eclipse
"Late Night to First Light"
Show will highlight rock, jazz, ska, and a heavy dose of eclectic music.

alternating with
Jinx
"The Bottom Line"
The music - any. The topics - anything goes.

6-8 AM
Bobby Henderson/Aliane Murphy
"Songs of Praise"
Contemporary and traditional gospel music.

8-9 AM
Bernard Benson
"In Focus"
Religious talk show solving problems of students and community in light of Scripture.

ture.

9-10 AM
Bernard Benson
"Perspective"
Religious plays, skits, music, etc.

10 AM-1 PM
Gary Saylin
"Island Radio Café"
A mix of Hawaiian, international, folk, reggae, lesser known '60s, etc. with an emphasis on Hawaiian slack key guitar and new releases.

alternating with
Rich Blackmarr
"Rockin in Rhythm Archives"
Vintage jazz, blues, R&B, gospel, and reggae.

alternating with
Mindy Steuer
"Cross Cultural Currents"
Reggae, international.

1-4 PM
Damany Fisher
"No Room for Squares"
Straight ahead/Latin jazz.

4-7 PM
Brian Faulkner
"Nothing Exceeds Like Excess"
Noise, rock, and noisy rock.

7-8 PM
JD Esquire and Angel Child
"The Front Porch Blues Show - Acoustic Edition"
Acoustic, delta, and early Chicago blues for the down-home blues lover. Tune in to the great legends and lesser known artists who formed the roots of indigenous American music. Also featuring contemporary blues artists.

8-10 PM
JD Esquire and Angel Child
"The Front Porch Blues Show - Electric Edition"
This show is a medley of contemporary blues with a special emphasis on Chicago blues. You'll also hear R&B, big band blues, jazz (the blues size), zydeco, soul, gospel, and blues that's not easy to classify.

10 PM-12 AM
Timothy J. Matranga
"Kicksville 29 B.C."
Raw-ass rock n' roll, psych/garage/surf-instrumental and more.

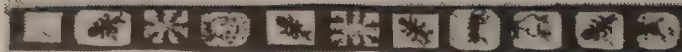
KDVS 90.3 FM Summer 1998 Program Grid

	MONDAY	TUESDAY	WEDNESDAY
12:00AM	Holmes "Invisible Tank Pong" DOPE	Mick Mucus "Mick Mucus' H.C Party - The Chicken Years" ECLECTIC	Mike G "Short Haired Rock n' Roll" PUNK
2:00AM	The Evil Spider "Your Mom's Papshnire Test" ROCK/INDIE/PUNK/SPOKEN WORD	Foggy/Frog/LPak' ROCK/SKA/INDUSTRIAL/PUNK/SWING	Sal Manilla "Punk Rock from Ground Zero" PUNK/SKA
4:00AM	Mary Quite Contrary "Twilight Garden" ETHEREAL	Skip - "Never Look Back" METAL / ECLECTIC / HIP- HOP / ROCK / INDUSTRIAL / PUNK / HARDCORE / TECHNO	DJ Pink Bunnies "Tweaky Bird" JAZZ
6:00AM	Danny Hate "Possibly Impossible" PUNK/HARDCORE/ ROCKABILLY/TALK	Scot "Morning Thunder" CLASSICAL/ROCK/SKA/ PUNK/HARDCORE	Mr. Wagman's Neighborhood "Where morning becomes eclectic" ECLECTIC / FOLK
8:30AM	BODYTALK		
9:30AM	DJ Plush NIX "My Kitty Kat Hip Hop Show" HIP HOP/TECHNO/JUNGLE	DJ PSM "Monomania" ROCK/PUNK/SURF	Chris Bader SKA/TALK
Noon	Dave "Anarch/Crust/Peace Punk/ Hardcore!" PUNK/HARDCORE	The Mad Hatter AKA DJ ABH "The Mad Hatter's Variety Show" HIP HOP/JAZZ/ROCK/INDIE/ PUNK/CHICANO/LATINO/ BLUES	Mr. Double "Long Sleeve Neoprene Gauntlets" JAZZ/FUNK/SOUL alternating with Captain Mandingo "On the Move" REGGAE/AFRICAN
2:30PM	DJ Sakura "Sakura-core" ROCK/PUNK/HC/EMOCORE/ PEACEPUNK/EXPERIMEN- TAL	2:30pm Genevieve and Glen "Old Time/New Time" OLD TIME/BLUEGRASS/ JAZZ/EXPERIMENTAL	DJ TAO "Insomniac Breakbeat Show" HIP-HOP / DRUM & BASS
4:30PM	Pacifica News	Pacifica News	Pacifica News
5:00PM	Better Live than Dead alternating w/ Printed Matter on the Air	An Affair of the Heart	
6:00PM	Todd Urick "Hometown Atrocities" SURF/PUNK/HARDCORE/ ROCK/ NO FUN	RADIO THEATER	Ben Arp "Otis, Plug it in" INDUSTRIAL / EXPERIMENTAL / ELECTRONIC
8:00PM	Sultana Swank "Skalmania" SKA / ROCKSTEADY	Erich Zann "Apocalyptic Shoggoth Hoedown" METAL / RITUALS	
9:00PM	Don Wiskerando & Marie D. Piazzola "The Accordion hour" ACCORDION	9:00pm Justin "All That" ROCK / PUNK	Danae "Just Gimme Indie Rock" INDIE ROCK
10:00PM	Dr Xeno "Tek InducEd EuPHoriA" TEKKNO alternating with Dr. W "Tekkno Time" TEKKNO/ELECTRONIC	11:00pm Timothy J. Velazquez "Surf/InstoHour" SURF / PSYCH	Riff-Raff "Sound Bombing Radio (Vibra- rific Tunes)" HIP-HOP

<http://www.kdvs.org>

Request Line: (530) 752-2777

THURSDAY	FRIDAY	SATURDAY	SUNDAY
brian "sound" AMBIENT/EXPERIMENTAL/ IDM	DJ Will "Hip Hop Radio" HIP HOP	The Pirate and the AOD "The Evil of Two Lessers" PUNK/HARDCORE/METAL	Punk Roge "NEONATE - Newlife" PUNK / HARDCORE / STRAIGHT EDGE / EMO / CRUST / OI
DJ Zero "Approaching Ground Zero" ECLECTIC		8:00am Jackie - "Hurts in a Good Way" METAL alternating with Organ Donor - "Fucknut" MELLOW	Vinx - "The Bottom Line" ECLECTIC/ANYTHING alternating with DJ Eclipse "Late Night to First Light" ECLECTIC
Rob Reeves "Vegas After Dark" ECLECTIC	Dan, Jake "Still Thinking" HIP HOP		
Bryan "Cacophony for Dialectics" ECLECTIC	DJ Jason Mata "The Crazy World of Jason Mata" GARAGE/PSYCH	Martha Noble "Reflections" GOSPEL/NEW AGE 7:00am Ronan O'Gorman "Jazz in Orbit" JAZZ	Aliane Murphy / Bobby Henderson "Songs of Praise Gospel" GOSPEL 8:00am
THE MODERN	SONTAY		Bernard Benson "In Focus and Perspective" PUBLIC AFFAIRS
Sel Supreme "Dance: Early Outreach Pro- gram" HIP HOP/R&B/REGGAE	DJ Porta Irie "Reggae Roots Session" REGGAE	Robyne Fawx alt. w/ Peter Schiffman "Saturday Morning Folk Show" FOLK	Gary Saylin alt. w/ Rich Blackmar alt. w/ Mindy Steuer "Island Radio Cafe" REGGAE / JAZZ / SKA / ECLECTIC / HAWAIIAN
Bettie Sue "Tattoos & Pompadours" PUNK / PSYCHOBILLY / ROCKABILLY 1:20 pm Riijk "Säätেকin Süklääkuaretettua Päskää" PUNK / HARDCORE / OTHER Pacifica News	Zma "Another Lump in a Sea of Shit" INDUSTRIAL/EXPERIMENTAL	Steven A. Scott & Lucero Cabral "Canto Nuevo y Tradicion" LATINO 3:00pm Gil Medbovy "Crossing Continents" WORLD	1:00pm Damany Fisher "No Room For Squares" JAZZ 4:00pm Brian Faulkner "Nothing Exceeds Like Excess" NOISE/ROCK/NOISY ROCK
Maki "arcadia's ashes" NOISE	kneel "Notes From Underground (A Happy Death)" INDUSTRIAL/OTHER 8:00pm James "Total Floor Space Reverberation" FREE JAZZ/NOISE/ PSYCH	That Girl J "All Too True" INDIE/SHOEGLAZER alternating with Johnny Zhivago "Pitiful Portable Picnic Player" INDIE ROCK/INDIE POP/ EASY LISTENING 9:00pm Kris P. Helicopter "Concrete Brutalism" ROCK alternating with Kris P. Arrhythmia "Abstract Music" FREE JAZZ/NOISE/IMPROV	7:00pm J.D. Esq. & Angel Child "Front Porch Blues Show" Acoustic (7-8) and Electric (8-10) BLUES 10:00pm Timothy J. Matranga "Kicksville 29 B.C." ROCK N' ROLL
Megan "Chicks & Cars" ROCK 'N' ROLL 10:00pm KDVS OPTEN	DC "User Serviceable Radio Network" OTHER alternating with Jeff Fekete "Today's Aberration, Tomorrow's Fashion" ROCK	JOE FRANK	
LIVE IN STUDIO A			



Free Jazz, etc.

by Kris P. Arrhythmia

v/a - *Vision Festival Volume One*

This double CD compiles various live performances from the *Second Annual Vision Festival*, a festival of free jazz and creative music put together by the great AUM Fidelity label that takes place somewhere in New York. A list of the performers should convince anyone even remotely interested in the state of contemporary American free jazz (particularly the New York stuff) to check this out: Glenn Spearman's **Trio Hurricane**, John Zorn and Susie Ibarra, William Parker and the **Little Huey Creative Music Orchestra**, Matthew Shipp and Rob Brown, the **David S. Ware Quartet**, Rashied Ali's *Prima Materia*, *Other Dimensions in Music*, the *Assif Tsahar Trio* featuring Davis' own John Tchicai, and much more. None of it disappoints; needless to say this is essential stuff. This is limited to 1000 copies, so you'd best start looking for it now. (AUM Fidelity, <http://www.aumfidelity.com>)

Gianni Gebbia - *H Portraits*

A series of solo saxophone improvisations recorded last year follow-



ing a live appearance at Berkeley's Beanbender's club, where Rastascan label honcho (and damn fine percussionist in his own right) **Gino Robair** was apparently so blown away that he dragged Gebbia into the studio to do some recording, despite the fact that Gebbia was to leave for Europe the next

day. What was captured in that one-day session is far and away the best album I've heard all year. Each piece is a dedication to a historical figure or group whose name begins with the letter H (eg. "Heisenberg", "Hemphill", "Humpty Dumpty"). At his most dazzling, Gebbia uses circular breathing to extend phrases into repeating hypnotic mantras, and the result is a folk-jazz that recalls the minimalism of Philip Glass or Terry Riley but does so in an exotic, Mediterranean context (Gebbia is Sicilian). Gebbia has consolidated his influences into a unique style that demands to be heard. If you think free jazz is just a bunch of people screwing around with expensive instruments, the second track on here ("Houdini") WILL change your mind. (Rastascan Records, PO Box 3073, San Leandro, CA 94578-3073)

Thomas Borgmann / Wilber Morris / Denis Charles - *Organic*

This lyrical triumph is the second best album I've heard thus far this year, and concludes the hierarchical portion of my reviews (he he). This documents a live performance in Karlsruhe, Germany done in April, 1997, on the trio's first tour as a group. The players complement each other wonderfully here; Morris' expressive New York style bass playing contrasts with Borgmann's more impressionist European sax style, and Charles' swinging drums manage to bridge the gap between the two. Borgmann's sublime soprano sax melodies on the fourth track, "Sop Song" probably deserve special mention. Not to trivialize the music at all, but this was also one of Denis Charles' last recordings. He passed away in March as a criminally underappreciated and versatile drummer, equally comfortable in free and structured settings. He was just starting to get his due, and he will be missed. (The Lotus Sound, PO Box 8805, Albuquerque, NM 87198)

Evan Parker/Barry Guy/Paul Lytton - *At the Vortex* (1996)

Searing "energy music" from this trio of English improvising giants. This was, as it says, recorded live at the Vortex theater in London, 1996. It is as good an introduction as any to the awesome experimentalism of British impro-



Kris P. kicks it with John Fahey

visation. Presented as two 40 minute long, unedited sets, the spontaneous music here arranges itself into some fascinating shapes. The "First Set" is nervous and skittery; the musicians spend most of the time jabbing at each other, with occasional calm interludes providing relief. The "Second Set" is highlighted by Parker's infinitely long circular-breathed phrases, which smear their way across the equally frantic backings of Guy and Lytton (that is when they're not laying out, which they do for a good deal of the set). Murder by saxophone. (Emanem, 3 Bittacy Rise, London NW7 2HH, ENGLAND)

Edgewalker Experimental Instruments Consort - *Peering Over*

The EEIC is an ensemble of 15

(mostly) bay area creative musicians performing on various one-of-a-kind instruments designed and built by Tom Nunn. To give an example, William Winant performs on "Crab", an example of an "Electro-acoustic Percussion Board" which Nunn describes as "high grade 3/4" plywood sheets...with different sound making devices attached (i.e. threaded steel rods, bronze rods, wires, nails, springs...etc.) which are struck, scraped, plucked, strummed, rubbed, or bowed with small implements..." The music on here alternates between clanging percussive pieces and more textural works (and it also alternates between free improvisation and loose composition). Should appeal equally to fans of **John Cage**, **The Art Ensemble of Chicago**, and early **Einstürzende Neubauten**. Check it out. (Ramp Records c/o Tom Nunn, 3016 25th St, S.F, CA 94110).

V/A - *Cimposium Volume Four*

A sampler of recent full-length releases put out as part of Creative Improvised Music Projects. This is an interesting mix of established creative music pioneers (Roswell Rudd, **Kahil El'Zabar's Ritual Trio**, Arthur Blythe) and younger folks -- most of whom I was unfamiliar with. Standout moments for me include a fascinating saxophone interplay between Glenn Spearmann and Christopher Cauley (as part of the **John Heward Group**) that frustratingly fades out just as it seems to be getting really interesting (unfortunately many of the performances are excerpts). The new-to-me **Steve Swell Quartet** turns in an intense 2-and-a-half minutes; Swell's trombone playing sounds great and makes one wonder why the trombone (with it's fluidity of pitch) isn't more used in free settings. There are too many other highlights to mention; this is worth checking out as it may lead you to the CIMP releases you are most interested in. (CIMP c/o The Cadence Building, Redwood, NY 13679)

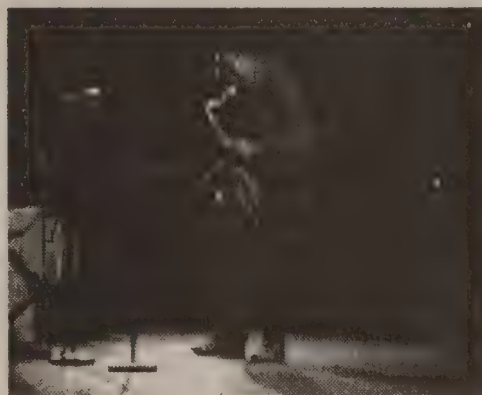
Hans Burgener/Richard Teitelbaum/Günter Müller - *Shift*

Fascinating dark, experimental electronic music. Burgener plays vio-

lin, Teitelbaum (perhaps best known for his duets with Anthony Braxton) plays samplers and computers, and Müller plays drums and electronics. Like the Parker et al disc, this consists of two long pieces - the first is called "Interterritories" and is split into three parts and the second is called "Interiorities". Burgener does a marvelous job of soloing above the Teitelbaum and Müller gurgling, alternately scraping and caressing his violin. This disc's appeal should cross over to noise fans with no problem (albeit only those not exclusively interested in harsh power-electronics; why not let's call this atmospheric avant-electronics then?). Do check out the rest of the fine music available on this label as well; everything I've heard has been spectacular. (For4Ears records, Steinechtweg 16, CH-4452 Itingen, SWITZERLAND)

The Arthur Doyle Quartet - *Live @ the Cooler*

This is kind of old, but it's new to me and really awesome: Doyle on



Arthur Doyle

saxophone and flute, Wilber Morris on bass, Tom Surgal on drums, and Rudolph Grey on guitar (meaning that this is the New York power-jazz band **The Blue Humans'** original lineup plus Wilber Morris on bass). Doyle shines equally in squall and lyric modes, Grey has taken one of Sonny Sharrock's million brilliant ideas (guitar as a weapon of sonic warfare) and created a style out of it, Surgal's drumming is frantic, and Morris (along with Doyle) links all this noise to the tradition of New York free-jazz that goes back to the 60's. My favorite track is

"Noah Black Ark", which starts off slow and sad, evolves into a noisy fury punctuated Grey's playing, and returns to where it started. Standard ABA form, right? Essential. (The Lotus Sound, see above)

Chris Burns Ensemble - *Navigations*

"Led" by Chris Burns only in that he put the group together (as far as I can tell) this is a European ensemble production that features virtually no soloing. Chris Burns is a pianist who uses "prepared" pianos to the point where it's difficult to pick out the piano on the recording. This ensemble (which consists of 11 musicians in all) also features British saxophonist John Butcher who, by the time you read this, will have completed his bay area tour. If John Coltrane plays in "sheets of sound", these guys create blankets of sound, as this is mostly textured, planar music. The pieces are loosely directed, hence the album title, but most of the interest lies in the ensemble's collective improvisation and its everchanging textures. Pretty good stuff. (Acta Records, 28 Aylmer Road, London W12 9LQ, ENGLAND)

The 13 Ghosts with Derek Bailey, Thurston Moore - *Legend of the Blood Yeti*

The 13 Ghosts are a nomadic duo consisting of Alex Ward on clarinet and saxophone, and "Switch" on power electronics, keyboards, etc. This recording is divided into two "books", the first consisting of the duo plus master guitar improviser Derek Bailey, and the second consisting of the duo plus Sonic Youth guitarist Thurston Moore. As a hint to their roots, the duo solicits from us any pre-*Hole* **Foetus** singles or cassette copies of Come Organisation (early English noise/industrial label) albums. The first book is a spotty affair; the Ghosts seem to trying to accomodate Bailey rather than allowing him to play "against" them and hence the overall sound is muted and unfortunately somewhat dull. "Book Two" is spectacular, as Thurston Moore's electric presence frees the duo to do what it does best — make glorious noise. Much of this is



even in the power-electronic vein (with squalling saxophone on top), and probably the best thing I can say about it is that it has moments as ecstatic as any **Borbetomagus** or **Dislocation** I've heard. (Infinite Chug, 14 Worcester Close, Langdon Hills, Essex SS16 6TW, ENGLAND)

Drop me a line:

krsrinivasan@ucdavis.edu or write me c/o the station.

Noise

by Jeremy Osterloh

It's tough to really get the feel for an album from a written review, especially when it's a noise/experimental release. You really can't fully experience the sound without hearing it. Hence, the purpose of these reviews is really just to bring your attention to some new records, and maybe you can call your favorite KDVS avant personality and make a request. Crazy, huh?

Atlal - All You Fuckers Without Radar

Excellent electronic experimentation from Seattle. Textured ambient rhythms collide with grating electric chattering, at times reminiscent of the sounds from old PC shareware shoot-em-ups (Meant to be taken in every positive way). The sound of your body working ... if you had coaxial cables instead of veins. Great release out on Cloaca records, the label run by Atlal and NY's **Decibel Orgy**, whom you may know if you heeded my advice and got the *Adventures in Modern Electronics Comp I* reviewed several issues back. (Cloaca: PO Box 17565, Seattle, WA 98107)

Billy? - Plays Funny Sounds

While most experimental bands using samplers and computers usually end up spewing out hours of dull dark ambient soundscapes, Billy? doesn't. While most experimental bands using turntable cut-up methods tend to pump out seconds of super spastic sound-bytes,

Billy? doesn't. Instead, Billy?, a 4 man outfit from Japan, falls somewhere between these two extremes. I'm not sure where that leaves us, but wherever it is, it's pretty good. Billy? turntablist Hirokazu Takagi started his label Livevil ten years ago. While this CD is technically released on Funny records, Funny is just an incarnation of Livevil or something... I don't know. Just write (Livevil: 103 Sarayashiki, Goromaru, Inuyama, Aichi 484-0066 JAPAN)

Brutum Fulmen - Collapsing Orchestra

Godzilla 1998 : Movies :: Brutum Fulmen : Noise. Of course, this analogy only applies in that the Brutum Fulmen's first CDR was extremely hyped up in the noise circle. The analogy fails in that *Collapsing Orchestra* is worth every penny you spent to check it out. Originally recorded by the Brutum Fulmen and **Ninnuam**, the sounds were then digitally arranged by the Brutum Fulmen into a tremendous work of musique concrete. Most of the sounds utilized on this album (including ironing board leg hinges, garage door locks, pneumatic screen door hinge, and my favorite "evening in the backyard") receive little or no processing, maintaining a very acoustic feel to the release (the sole exception being the punishingly heavy 'Amputate'). Wondrously structured, well composed, fresh and innovative, must-own. It's been a long time since I bought anything not-digestible new, but I'm definitely glad I bought this disc. Don't miss it on (Indigest Press, PO Box 480, Denville, NJ 07834).

Flutter - S/T Demo

Usually getting a demo tape is good because you have a new tape to tape over. Getting a demo tape from Flutter, however, is great because you have a new tape to listen to again and again. Brutal harsh, intense noise from these Michigan psychotics. Keep an eye out for Flutter, as you're going to be seeing a lot more of them in the future. Write them! (Flutter, 4158 Spruce Hollow, Grand Rapids, MI 49525)

K.K. Null - Extasy of Zero G Sex

K.K. Null, guitarist for **Zeni Geva**, **A.N.P.**, **Yona-Kit**, etc releases yet another solo album. This release finds Null in his more ambient-experimental phase: No overblown fuzzed-out-guitar work here. Instead, *Extasy* (sic) is a masterpiece of textured layering and creating blissful galaxies of Nullsonic. Sex on earth is a bore... at Zero G, it's wonderful. Get it on (Vinyl Communica-



Kazuyuki K. Null

tions: PO Box 8623, Chula Vista, CA 91912)

Licht/ Shiraishi - Our Lips Are Sealed

Alan Licht (**Blue Humans**, **Run On**, etc) joins forces with Tamio Shiraishi (member #2 of **Fushitsusha**) for this Pure CD documenting a live performance between the two. I think Licht drops his guitar in order to handle the electronics, but it's Shiraishi, on alto sax, who really steals the show. His sax half the time played at such a high pitch, it's difficult to distinguish the tones from amp feedback. The overall style is primarily spastic, making each contribution more distinguishable than if Licht and Shiraishi just tried to blow each other away. The only drawback of this disc is it's brevity (just shy of 20 minutes). (Pure: 23 Central St, Lowell MA, 01852)

Lockweld - All the Power

7 tracks of harsh noise/power electronics out of Ohio with vocals



spattered throughout the album. Vocals usually don't work that well for me when dealing with the harsh stuff, but Lockweld manages. Maybe it's because the band is comprised of Steve (**Apartment 213**), Karen (**Suckdog**) and Dwid (**Integrity**). Or maybe it's because extra vocal power is employed from the likes of Lisa (**Suckdog**) and Eric Wood (**Bastard Noise**). Either way, it works. It works well. (Vinyl Communications)

Mason Jones - *International Incident*

Subarachnoid Space member Mason Jones' solo noise album recorded from live performances in Japan on 2 separate trips. Collaboration is the key on this one, as Mason teams up with some of Japan's top noise/psych personnel. The conspirators include K.K. Null (**Zeni Geva**), Jojo Hiroshige (**Hijo Kaidan**), Akifumi Nakajima (**Aube**), Kawabata Makoto and Koizumi Hajime (**Mainliner**), and Tsuyama Atshsushi and Yamamoto Seiichi (**Omoide Hatoba**). Given the range of artists on here, it's no wonder that each track is refreshing and different from the next. Mason plays guitar on most of the tracks, save for one stint on the drums. Anyway, write Mason and get this from (Charnel House: PO Box 170277, San Francisco, CA 94117)

Rotten Piece - *Caged Meat*

I was always under the impression that this band contains **Richard Ramirez** as a member, and *Caged Meat* would initially suggest so. It has all the tell-tale signs: 1) Rotten Piece is a noise band from Texas and 2) There's a track on here called "My First Vibrator". But, in the credits, Rotten Piece thanks 'Ri-

chard' who can't be anyone else, so I don't know now. In any event, this CD is primarily re-released material from old Rotten Piece tapes, spanning the sonic range from the harsh noise world to electro-chatter tracks with percussion and what sounds like amplified violins. Great stuff on *Lazy Squid* and (*Fleece*: PO Box 70012, Houston, TX, 77270)

uum - *Silla Sonida*

This nice release starts off with insane speaker feedback overload. From there, it's all downhill as walls of grinding noise, as tangible as walls of, well, plaster, hit you from all sides. Tons of feedback manipulation on this brutal album. Available on (Vinyl Communications)

V/A - *Consumed Comp*

Great LP comp with the following: **Amps For Christ**, **De Fabriek**, **Bastard Noise**, **Human Extermination Project**, **Speculum Fight**, **Astro**, **Antigodlin to Auld Clottie**, **Add**, and **Jalapaz**. Wide amount of variety, although a little sparse on the harsh end of things. I'm pretty biased as I think almost every record ever made could make due with a little **Pain Jerk** or Kazumoto Endo on it. Regardless, excellent comp out on (Legmeat: PO Box 20522, Seattle, WA, 98102).

V/A - *Technology Doesn't Stop the Imp Next Door*

Best named comp I've seen in a while. How does it sound? Wondrous. Underground artists (even underground as far as noise goes!) abound, including standouts **A Shell of A Man** (ambient-noise) and **Honey** (experimental-noisy-psych-revival-etc) Like the *Consumed Comp*, I could've used more over-the-top harsh noise. And also like compilation aforementioned, the omittance of said noise sound is not sorely missed. Out on (Crink of Spleen: spaceman@i84.net)

Hey, you didn't see your stuff reviewed here? Send it to us! KDVS c/o Noise Dept, 14 Lower Freeborn Hall, Davis, CA 95616.

A Few More Reviews

by Brian Faulkner

Major Stars- *The Rock Revival* lp/cd The debut full-length by the lat-



est Wayne Rogers/Katie Biggar project (former ones include the **Crystalized Movements**, **Magic Hour**, **Vermmonster**, and **BORB**) continues in the extendo melodic/wah/squall psych-guitar jamming style that has become their trademark over the last decade plus. There are 4 tracks spread out over 40 minutes, and the last one ("The Deep End") is a 16 minute sprawling guitar jam of the highest order. The rest is a little more song structured, but jumps into free-for-all mode at a seconds notice, and the fact of the matter is that these guys do this sorta thing better than just about anybody. People who are allergic to long (and I do mean long) guitar solos would be better served by trying Wayne Roger's solo albums ("Ego River", "Seven Arms of the Sun", or "All Good Works"), where he keeps himself a little more in check, but fans of excessive guitar sprawl will probably love this one. (Twisted Village Records)

Windy and Carl - *Depths*

This new one (their 3rd, plus some eps and stuff) from this duo does not signal any major shift in direction- the distorted but pretty, spacy guitar and occasional whispered female vocals remain- but the addition of some subtly shifting and slightly harsher dense instrumentals have added some new color to their sound and that has kept

me going back to this one for repeat listens. Not a world changer or anything, but it is damn nice, and that is more than I can say about 95% of the music that I hear these days. (Kranky Records)

Fushitsusha - *Gold Blood*

Keiji Haino just keeps cranking the records out, both as a solo artist, in various collaborations, and as guitarist and vocalist of this massive trio. This one was recorded live at the Great American Music Hall during their 1996 U.S. tour, and although this may not be the most peaked Fushitsusha record that I have heard -- try the 1997 cd *The Time is Nigh* on Tokuma Records for that if you can stomach the price of it. This one is still nothing less than amazing though, and covers a pretty wide spectrum of the Fushitsusha sound, from monster power trio workouts to quiet improvisations, all capped off by Haino's truly alien sounding vocals. They have been called psychedelic, and I can kind of see it based on the improvisation and lengthy guitar workouts, but don't expect recognizable retro moves here. This is also the first Fushitsusha cd to be released in the U.S. (thanks must be given to Mason Jones and his Charnel Music label for finally making a record of this band that can be bought for under the \$18-30 that they usually cost). All in all it is a good place to start for the uninitiated. (Charnel Music)

Dirty 3 - *Ocean Songs* (Touch and Go Records)



Tren Brothers - EP (Drag City Records)
Tren Brothers - "Kits Choice/Gone

Away" 7" (Secretly Canadian Records)

In all honesty I was kind of worried when I first listened to this-- their last album (*Horse Stories*) was more than fine, but never really grabbed me like their first two albums did, and on initial listen *Ocean Songs* seemed like the slightest Dirty 3 album to date. Turns out that my initial assessment could not have been more wrong-- although there isn't any one song on this one that are as singularly massive as "Everything's Fucked" or "Indian Love Song", this magnificent album is the best one yet from this crew, which puts it on my list of personal favorite albums of the decade. Violinist Warren Ellis has never sounded so restrained as he does here, which is probably the reason for my initial impression, but on repeat listens I found his playing as beautiful, melancholy and completely transcendent as any I have heard. Drummer Jim White plays expressively and freely, really closer in style to jazz than rock, never serving the typical rock drummer time keeper role. The anchor position is left to guitarist Mick Turner, who rarely steps out in front, instead content to stay in the back and hold everything together, which he does perfectly. I bought this a few months ago and it has yet to leave my cd player for more than a day, which is a rare thing these days.

The Tren Brothers is basically the Dirty 3 without Warren Ellis, and the overall feel is similar to the Dirty 3, but the Tren Brothers gives Mick Turner a chance to get out in front and do his thing. Given the past of these two in the great Australian punk bands **Venom P. Stinger** and the **Fungus Brains** one might expect this to get noisy, but it never does. The interplay between the guitar and drums is phenomenal, almost like these two have some sort of psychic connection. If you are already a Dirty 3 fan then you also NEED these records, but if you are not familiar with these guys then try *Ocean Songs* first.

Bevis Frond - *North Circular* 2xCD

Psychedelic rock, with an emphasis on the rock. Nick Salomon, who is the Bevis Frond (he plays all of the

instruments on most of the B.F. records) plays 60's/70's style rock and the heavier moments are reminiscent of Hendrix, while the mellower stuff brings to mind assorted 60's folk/psych groups, but all of the elements of what has come before Salomon takes and makes his own, rather than being merely content to cop identifiable moves/fashions as so many lesser (and popular) recent revisionist-type groups do (*Oasis* anyone?). If commercial rock radio was not a brain-dead wasteland this guy might well be selling out arenas rather than having to scrape just to get his records released in the U.S. like he has been doing for the last ten years. (Flydaddy Records)

Azusa Plane - *America is Dreaming of Universal String Theory* 2x cd

New full length from this Pennsylvania normally one man project, with a little extra help on some of the tracks here. heavy. Branca-esque guitar-based drones dominate, as with most of the other A.P. stuff that I have heard, but there is also some variety, including even some acoustic guitar bits and drums, almost approaching rock territory. Not all of it works, but most of it is really excellent, especially if you like to spend time melting into your couch (the previous A.P. disc, 1997's *Tycho Magnetic Anomaly and the Full Consciousness of Hidden Harmony*, on Camera Obscura Records, is also really good for this). (Colorful Clouds for Acoustics)

Rock'n'Roll

by Tim & Megan

Bomboras - *Head Shrinkin' Fun* CD (Zombie A Go-Go)

Well, looks like the Bomboras are headed for the big time. This latest release, out on the oh-so-hip-tap-into-the-60's-B-movie-crowd-sounding *Zombie A Go-Go*, is actually on a subdivision of DGC. That's right, David Geffen's money put this out. It even has a bar code, fer cryin' out loud. How-

ever, as distasteful as I find this practice of creating phony independent labels, sometimes there's a good reason the big boys were interested in the first place. That's why I'm not surprised to see the **Bomboras** — who epitomize the slick L.A. tiki/surf/whatever scene — have been snapped up. Their sound has changed not a whit since their last release but there are more vocal tracks this time around, which I think makes them more interesting. Sometimes they just sound too clean, too perfect, and some gruff vocals remind you they are in fact mortals and not tiki gods of the studio. They dropped by Old Ironsides recently and although I didn't make it I'm told they were great. They always are when I miss it. —MG

Cruasaders - Fat Drunk & Stupid CD (Dionysus)

FRUCKIN awSum dUDE!
Yeahhh ,This kix yore ass. rAW & stuupid rock N ROLL. YeAH! @%&^!!
<grunt> <burp!>
<snip>

OK, folks, enough with the "dumb punk-style review." I tell you I've simply had it up to here with inept reviews. I mean come on. Let's just state the facts in an intelligent manner, OK? As for this CD, well, this kicks ass! It's awesome rock'n'roll! Raw & primitive all the way, baby. "Hot Rod Baby" and "I Dig Your Holes" tear it up. This Aussie band gets down & dirty to the point of no return. Has a strong **Von Zippers** feel. Much more on the punk side than the **Mystreated/Lears** "garage revival" crowd. I think I'll listen to this one more time before I add it to the stacks; it's that good. If you put the **Saints**, **Radio Birdman**, **Standells**, & **Link Wray** in a blender, this is what you get. —TM

Dukes of Hamburg - Twist Time LP (Dionysus)

Russell Quan and Co. are back for a second round of frantic R'n'B stompin' fun on their newest full-length. I'm not sure why they are so keen on this faux German beat band persona and sloppy track listings — titles and cred-

its seem to be more or less random at times. Maybe it's a S.F. hipster in-joke meant to confound us cow-town types — high school never does end, does it? Nevertheless, I do like the sound. Smokin' versions of "I Can Tell," "Uncle Willy," the **Zombies**' "Woman," and a song called "Leave Me Loose," which sounds an awful lot like the **Sir Douglas Quintet's** "She's About A Mover." Can't wait to see them open for **Thee Headcoats** in July. —MG

Guaranteed Ugly - It's An Ugly! Ugly! World! LP (Sympathy for the Record Industry)

Wow, what an ugly cover — the mummified corpse grinning fiendishly from the front of this full-length certainly sells the title. In similar fashion, each song title is followed by an exclamation point. Subtle, they are not. And when it comes to the music, the playing is raw and the vocals are even rougher. But they possess a certain ragged charm and I find them appealing. Like most other garage bands, there are the inevitable copy-cat tunes ("One Kiss" sounds just like the **Alarm Clocks**' "I'll Come Again") but overall I don't think anyone else really sounds like these guys. My favorite is "Someone Special" which, in wounded tones, warns the listener to "never fall in love with someone special" under a blanket of oom-pah style organ. Neat-O. —MG

Husky & the Sandmen - "Moonwaves/Unreachable" 7" (Gas)

Over in Finland, the great land of **Laika & the Cosmonauts**, there's surf music in great abundance. One of these bands is **Husky & the Sandmen**. This single on Gas records has an authentic 60's feel with good sound quality, which I can appreciate. As far as I'm concerned, if a band is purposefully lo-fi, I turn it off immediately. The **Mummies**, the **Phantom Surfers**, and the **Tiki Men** were some of the only bands that used the "lo-fi" sound and made it work. All these other lo-fi bands from '95 on I could care less about. Anyway, this is good. —TM

Lazy Smoke - Corridor of Faces CD (Arf Arf)

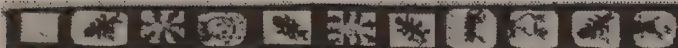
Here's one for all you psych fans out there. All 5 of you. Or all 4 of you, if you don't include me. The original LP from '69, which in all likelihood you'll never find, goes for \$1500. This CD goes for \$15, give or take a few bucks. By the way, the music's pretty great too. Years ago, I heard a bootleg of this, with horrendous sound quality. I think that went for \$35 when it was available. When I heard the boot, I immediately concluded this LP sucked. But now, with this legit offering, my opinion of the **Lazy Smoke** has changed. The sound quality is a huge improvement. Each time I play it, I like it more & more & a lot more! Overall, it's on the more delicate side of psychedlia, which for many music fans, takes time to absorb. **Gandalf** or the **Common People** are comparable reference points. This is for the serious musical connoisseur. Arf-Arf, who have been purveyors of fine 60's reissues since the 80's, put this together. The liners say, "Like the **Velvet Underground** and **Big Star**, **Lazy Smoke** has become more famous in death than life." To be honest I don't think VU fans will like this, but the more discriminating **Big Star** fan will. —TM

Los Mel-tones - Surf Before Sunrise CD (Halakawiki)

I like this one quite a bit! Montreal, known for it's big waves aplenty, is home to this Fenderized reverbed-out surf-instrumental unit. A good listen all the way through. Quality, sound and performance-wise, this is a notch or two higher than the few dozen other comparable bands these days. For the most part the Mel-tones play a traditional-early-60's sound with an updated 90's production. If you're into the **Fathoms** or **Jon & the Nightriders**, add this to your collection. —TM

Masonics - Down Among the Dead Men LP (Sympathy for the Record Industry)

As it's been said, you don't just become a fan of the **Masonics** — you must ask to be a member. And I feared that my membership ran out, as I hadn't



seen a new LP from this trio in several years. Led by ex-Milkshakes' leader Mickey Hampshire, they've put out records sparingly in the 90's, but each one is a brilliant mini-masterpiece of raw rock'n'roll. Musically, it's got strong echoes of the Milkshakes. But it differs from that as the songs here often carry a darker tone. Recorded at Toe-Rag studios. Primitive cover art. Go get it. — TM

What a great new record from the Masonics. It combines all of my favorite elements of Beat, R'N'B, & punk rock (a la the Milkshakes & the **Mighty Caesars**) and mixes it all up with lyrics that are alternately hurt, flippant, morbid... but always intelligent. They are able to sound like a band just banging out tunes and yet the songs are so well-crafted and varied it's evident the process is more thoughtful than that. The title track sounds like a funeral dirge at a Paris carnival. "Schitzo" is reminiscent of the **Sonics'** "Psycho". And "Here I Come" is pure Masonics — although that's a definite Bo Diddley beat in there. There are also a couple cool instrumentals and even a sullen acoustic ballad. My main concern is for Bruce Brand. With him playing drums (and other things) with the likes of Thee Headcoats, **Headcoatees**, the **Clique**, and Holly Golightly (to name just a few), I can't help but wonder if he's getting enough rest. —MG

Original Sins - *Skeletons In the Garage* CD (Spare Me records)

This new CD, which compiles sundries from '86-'96, contains some of the best Original Sins stuff I've heard. Brother JT and Co. turn in great high-energy covers of the **Sonics'** "Like No Other Man," early Alice Cooper outfit the **Spiders'** "Don't Blow Your Mind," and the **Seeds'** "Evil Hoodoo". Originals like "Possession" and "Wanna Make You" are raw, unpolished gems which make you wonder why anyone would want the sparkle when you could have the rock. — MG

? & the Mysterians - *Can You Feel It Baby?* 2LP set (Norton)

Having had the pleasure of seeing "Q" et al at the Great American Music Hall in S.F. earlier in the year, I could've already told you they rock live. But live albums are often like taking a picture of a fantastic sunset — it serves as a nice reminder but doesn't capture the moment. And if you weren't there you may wonder what that person was thinking when they took that lousy snapshot. This 2 LP set, however, couldn't give you a more crystal clear picture of what a tight act they are. Taken from a show at Coney Island High School in NYC, this is the next best thing to being there. The main element missing is the visual delight of the deliciously flamboyant "Q" strutting and shimmying his way through the set. 19 flawless tracks here, with plenty of between song banter and charm from "Q". This guy is no mere singer; he's an entertainer. Whether you've seen the show or not, you gotta have this. How many bands from the 60's are still together (original members, no less), still touring, still recording, and still cool? While you ponder this, go out and get a copy and you'll soon have band #1 on a very short list. —MG

...And while I'm thinking of it, just for the record, Rudy Martinez legally changed his name to a symbol 25 years before Prince! So there, Mr. "Artist". —TM

13 Frightened Girls - "Splash One/Smoke This & Walk" 7" (Get Hip)

The band's from Peoria, IL, but don't hold it against them. They do a pretty nice version of the aforementioned **13th Floor Elevators'** tune. I bought a rare 60's punk 45 from TJ, a great guy who's in 13 Frightened Girls. He sent this to me as a freebie, so I thought I'd give them what little publicity I can offer. "Smoke this & Walk" reminds me of the **Sons of Hercules**. This is raw, folks, raw with a capital R. Raw & Rockin'! It's on Get Hip so you'll find it around somewhere. —TM

Untamed Youth - *Youth Runs Wild!* LP (Norton)

Are they together? Are they

broken up? I dunno, but they have a new record out and it sure don't sound like the work of a band that's not together. I swear these guys are masters of the rip-off, and I mean that in the most complimentary way. Their originals are so great that it's fun to guess which tune they're aping. This one features yet another re-working of "Beer Bust Blues", this time entitled "They Can't Call It Beer", a humorous diatribe against all the micro-brewed, fruit-flavored concoctions which are not the almighty **Pabst Blue Ribbon** (My grandpa would be proud.). "F-olding Money" has vocal effects which call the **Trashmen** to

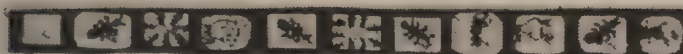


Award winning, baby!

mind. Then there's "Girl Happy", which I'm told is an Elvis track but sounds suspiciously like "The Girl Can't Help It". Finally, "Dance Sammy Dance" is a darn fine version of the **Floyd Dakil Combo's** "Dance Franny Dance". And those are just the similarities I noticed — who knows what other obscurities they may have inserted into their tunes? Either way, these tracks, plus standouts "I Couldn't Care Less" and "Iron Cross" prove that these guys continue to possess talent and good taste to spare. — MG

(Live Review) Terrastock II Festival

Relocated at the last minute to a nondescript waterfront warehouse in S.F., this year's 3-day psych/drone-fest started on a note of uncertainty. The first snafu came when we were informed, shortly before our departure, that the hotel room we had reserved did not actually exist. We had been relocated to another, more expensive room in a dif-



ferent hotel, the location of which the most unhelpful clerk on the phone was barely able to communicate.

But we get there in good time, and arrive to catch the tail end of Brother JT's set. At one point he unwrapped a Moonpie and launched into a funny, passionate and oddly disturbing tribute to said confection. Finally he asked the crowd if they wanted to hear a 13th Floor Elevators cover or a **West Coast Pop Art Experimental Band** cover. Despite a repeatedly yelled request of "I Won't Hurt You" from a member of the crowd, he instead launched into "Splash 1", a song that always brings a tear to my eye.

Next up was the '90's incarnation of mid-'60's SF psychedelic/experimental outfit **50 Foot Hose**. This was when I got my first real taste of what was to come. They started out with my favorite tune, "Fantasy", a sprawling epic of hypnotic aural space dreams. Projected behind them were colorful pulsating images reminiscent of the mystical, middle-Eastern saturated psychedelics of their hey-day. All of the proper other-worldly sounds were present, and their female vocalist was as dreamy as she was commanding. I enjoyed the tracks from their new CD, *Sing Like Scaffold* as well. All in all a nice introduction to the days ahead.

I am only going to complain about one act. I must take a few lines for Kendra Smith. I don't know what the rest of the crowd saw and heard, but to me this was a flighty woman unrehearsed and not terribly interested in the quality of her performance. Maybe the rest of the folks had seen her in better form elsewhere and were able to overlook the long breaks between "songs" to tune her instruments and the multiple false starts, but I was just annoyed that this woman was wasting my time. I know she's done some fine work and being a former KDVIate I hate to slag her but...what the hell was that performance all about? I guess I just don't get it.

The **Bevis Frond** closed the first night, and although I was quite tired, they were in fine form, delivering a long

set of their heavy folk psych. I did find myself drifting off at times, because by this point the hypnotic projections on the enormous area behind the stage had absolutely transfixed me. It didn't help that the music was conducive to this state either.

One of the highlights for me was Tom Rapp. Formerly of **Pearls Before Swine**, he had not performed for more than 20 years before appearing at last year's Terrastock in R.I. I found him to be funny, touching and immensely likeable. As Tim said, he seemed like "the coolest dad in the world." He invited other performers onstage to play with him, and even brought his son along to play — which was a rather generous gesture given that he did not seem to possess the same appeal. He had a way of taking words that might have sounded hackneyed and outdated coming from elsewhere and allowing you to feel them anew. Particularly affecting was "Stardancer", lovely in its wistful, dreamlike desolation. I found him to be the one performer I truly felt was sharing a piece of his soul with us, and I am grateful to have been there to witness it.

Alastair Galbraith turned in a fascinating set. The geeky announcer said he didn't know whether to describe Galbraith as "sinisterly delicate or delicately sinister." He struck me more as placidly ominous. And yeah, that's basically saying the same thing. With stark, forbidding swirls of guitar and a voice like poison molasses, he was nothing short of mesmerizing.

The **Silver Apples** were a re-

SILVER APPLES



lief in that I had serious concerns that they would be gawd-awful, or at least boring, as I had heard from more than one source. And while I did not find them as ultimately satisfying as their recordings, the current lineup of original member Simeon and drummer Joe Propatier provided an enjoyable facsimile. Sorely missing were the banjo-laden "Ruby" and one of my favorites, "Gypsy Love", but the crowd was treated to a variety of tunes, past and present, from "Lovefingers" and "Misty Mountain", off the '68 self-titled debut, to "You And I" and "A Pox On You", off the '69 album *Contact*, to "Fractal Flow", a single from the current duo. At times I found myself wishing they sounded more like the records, but I realized that really wasn't fair, considering a lot of those nifty sounds came from one-of-a-kind homemade equipment which probably hasn't been functional for over 25 years.

And then came the **Deviants**. I had no idea what to expect, besides general chaos, as the Deviants have taken on many different people and sounds over its long, stubborn existence. Mick Farren, the ringmaster of this demented circus, seemed capable of hurling anything at us, so I didn't know what to expect. I had visions of an actual band, perhaps performing actual songs, maybe even a classic like "Garbage" if we were lucky. What we got was the definitive crusty old guy yelling nonsensical pseudo-poetry and a gray-haired wannabe rock star sidekick supplying squalling feedback. Farren seems especially enamored of Armageddon-type imagery — the first tune's shouted refrain was "the Aztec calendar has just run out." In between songs he bemoaned the fact that no one had any drugs to give him and begged the audience for a cigarette. I found it all rather amusing, albeit pathetic. He went on to do another "piece", for lack of a better word, about a car crash that results after seeing bats flying in formation outside the car window or some such nonsense. Then he actually brought enough people onstage to form a band and launched into an in-

terminable song where each verse began with someone stepping up to a bar. Sadly, it had all become tiresome by the end, and only the hardest stuck around til the end of the set.

All in all, I felt very privileged to have attended Terrastock II. Apparently there were a number of "important" folks, including MTV, who weren't granted access. I liked the fact that the crowd was mellow and polite, the folks running the show were friendly, and the event itself was well-organized, especially considering the last-minute venue relocation. By no means have I given a complete overview of the event — there are plenty of bands I did not mention, either because I didn't see them or don't remember enough to write about them. Unfortunately, after just one day of sitting in front of giant psychedelic projections while various bands played music conducive to trance-like states, it all sort of blended together and I soon found it hard to focus or even keep my eyes open. I must admit, I'm a rock'n'roll girl at heart and with that being the minority at Terrastock, I found myself wishing for more excitement, more energy. Maybe I should've been asking the crowd for drugs like Mick Farren. — MG

Live Reviews

by Jackie Yen

Clusone Trio (05/19/98, Beanbender's)

It was more expensive than watching a movie, but people packed Beanbender's to see this Tuesday night special. Three creative musicians from Holland - Michael Moore on reeds, Ernst Reijseger on cello, and Han Bennink on percussion - gave the audience an unforgettable night (I was sick that night, but felt 100 times better after I had seen the show!).

Just to give you an example: Bennink played his drum set with a towel; made some noise by shaking a speaker, and he even played his teeth. If you like creative music or want to learn more about it, check out their CDs, and remember to go to their show next time they are in town.

Moe!Kestra! (06/14/98, Beanbender's)

Moe!Staiano's birthday party (The cake tasted really good. Sorry, the author of this review can never resist food.). Moe!'s show is always interactive. This night everyone was invited to fill a comic strip (see the picture below) and Moe! awarded the winner a hydrant (I am not kidding).

So what does [10 (or 12?) gui-

tarists + 1 drummer + 1 bassist + (conductor = Moe! Staiano) + staged fight on the stage + ripped off shirts] = ? The chaotic first half of the Moe!Kestra! show. Hey, making noise is always serious business.

The highlight of the second half of the performance came when Moe! ran out of Beanbender's (with his horn) onto the streets of Berkeley. In the meantime, people on the stage made a "clarinet metal detector" (= clarinet + a plastic tube). The clarinet would make noise when it "found" something.

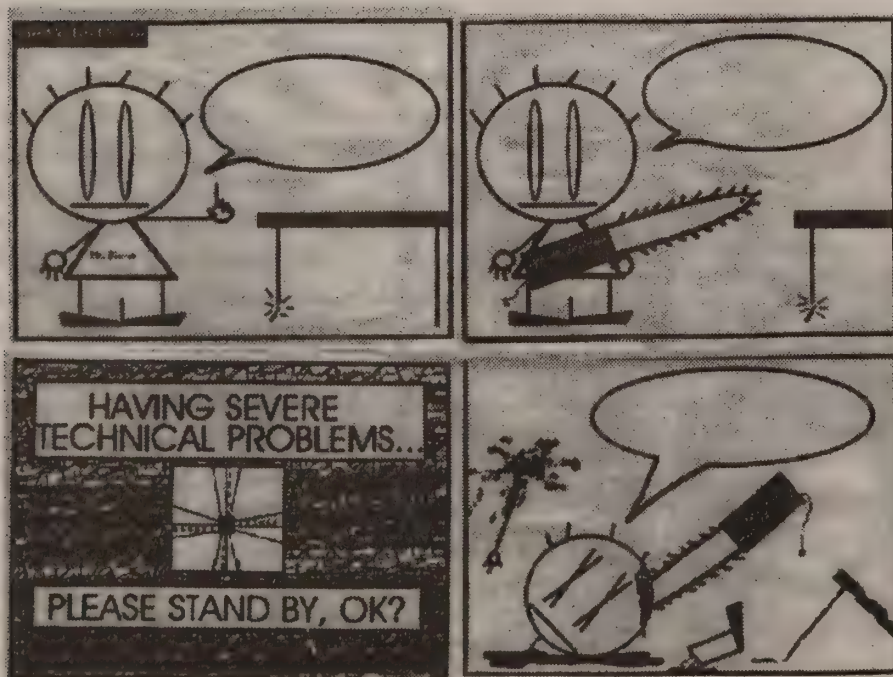
Moe! always destroys things at the end of his show: this time at least 3 televisions (according to a reliable source, these days TVs find their way to Moe!), one computer monitor, two turntables, and a box of records were smashed under Moe!'s intensive power. If you are in the mood for massive destruction (especially during finals week), go see Moe!Staiano play solo or the Moe!Kestra! (Again, according to the source, Moe! is going to have a 7" with **Molecules, Ruins, and Melt-Banana**. That's the kind of music you should buy!)

Industrial Reviews

by Ben Aip

Atrox - Contact

Okay, this was one of my infamous "random buys" from a mail order catalog. The description in the catalog said Atrox was comparable to P.A.L and things in that vein. It didn't disappoint. While never getting nearly as harsh as most P.A.L. I've heard; Atrox does some interesting things with beats and dark atmospherics. The album has a very "spacey" feel with song titles like, "The Borg", "Mars - Face" and "Space Tracking (With Scotty)" and cover art featuring the infamous face on the surface of Mars that appeared (and still continues to appear) on Weekly World News issues. I'd recommend Atrox to anyone into the mellower aspects of bands like P.A.L and Dive. (Atacama Records c/o - Andy Stoeferle Postbox 1539 88348





Saulgau)

Cleen - *Designed Memories*

Coming off of the *Newt* album, -273, **Haujobb** is back in yet another form; Cleen, bringing us more danceable electronic music. *Designed Memories* serves as an EP with it's eight tracks (2 remixes) and seems to shoot off in a much different direction than the *Newt* album. This album appears to be geared at the dance floor with very "club friendly" beats throughout the EP. I can't get enough of the track "Freezeout" with it's obvious use of samples from *The Simpsons*. Cleen is something for all the Haujobb fanatics who are ready to break things because the Haujobb tour was recently canceled. I also think pretty much anyone else into ebm/electro music would really like this EP. (Metropolis Records - P.O. Box 54307 Philadelphia, PA 19105)

Covenant - *Europa*

"I will live forever... no angels left to hold me... I will be th..er, uhm... HI!" Sorry, I can't get this song out of my head... yes, *that* song, "Final Man" which is the hit single from the latest Covenant release. I'll be the first to admit that I didn't initially like Covenant, but I can't *help* but adore this CD. From the noisy "Leviathan" to the strangely happy "Wall of Sound" this CD has been a mainstay in my CD changer since I received it. I'm not quite sure what these guys did on this album, but it worked! While not really straying that much from their euro-dance style from previous albums, Covenant used some wonderful sampling of noisy beats and sounds to make this album really stand out amongst the many "industrial" bands out there today. Watch out... this album will be one to keep an eye on! (21st Circuitry Records - P.O. Box 170100 San Francisco, CA 94117)

Cubanate - *Interference*

Ok, this album would fall into the "what the Hell happened to these guys" category if it wasn't so blatantly obvious they are following the "breakbeat/drum and bass" trend that ev-

eryone and their grandmother (with her Groovebox) is doing these days. Gone are the days of pulsing techno beats with simple guitars. The only thing that makes this album sound *remotely* like Cubanate is the vocal work of the one, the only, the usually obnoxious, Marc Heal. Fresh from his work on the latest **Pigface** album, Heal joins with some new musicians and creates an album, that at times, sounds like something DHR should be releasing that was produced by Alec Empire. Fortunately for this review, I tend to like most things on DHR so I'm going to go easy on Cubanate for their attempt at this. Even so, my favorite track is "Internal", a slow, crunchy track that is the closest sounding item on this release to what the Cubanate I remember sounded like back in the day. (Wax Trax! Records - 1657 N. Damen Ave. Chicago, IL 60647)

EC8OR - *World Beaters*

The latest effort from EC8OR sounds wildly different (for the most part) than anything else I've heard Patric Catani do. Not to fear though, "Mean", "Part of the Thing" and "199EC8OR", still sound like the other EC8OR stuff out there. But, the most interesting tracks are "Gash In Your Subversive Idyll" and "Our Present Is Our Piss" which both (minus the guitar samples) sound like tracks that could have easily appeared on a compilation on Hands or Ant-Zen records; complete with hectic, digitally distorted kick drums and all. The remainder of the tracks are far slower and less hectic than previous material relying more on slowed down breaks rather than beats sped up to a furious tempo. The strangest track is "Dirt" which features Gina singing over a minimal beat and what sounds to be a Black Sabbath guitar riff. The most disappointing thing about this CD is that, even with 13 tracks, it clocks in at 39 minutes long, which makes it hard to justify the import "full length" price. Luckily, World Beaters should be coming soon on a domestic label and thus, you can avoid the hefty import fees. (DHR - 30 Dean St., London W1V 5AN,

U.K.)

Hypnoskull - *Rhythmusmaschine Eins-Zwei*

I want to know who the deaf person was that mastered this CD! This has to be the loudest CD I own in my collection... not that this is a bad thing. Imagine fast Dive with more distortion, fewer vocals and more random elements thrown into the mix. Well, you'd have Hypnoskull. I think the three versions of the title track seem excessive (especially the drum and bass remix that sounds hardly anything like the original, 'cept for the telltale vocal sample) after a while, but the other tracks make up for that shortcoming very quick. Being on Ant-Zen (but amazingly not limited to 213.6 copies or something like that) it should be one of the most accessible (both musically and in availability) acts on this label for industrialites not yet "down" with the Power Noise Movement to get hooked on this style of sonic abuse. (Ant-Zen c/o S.ALT Lessingstr. 7a 93049 Regensburg Germany)

Imminent Starvation - *Human Dislocation*

The cool thing to do when reviewing this album seems to be to slag the first track and say the rest of the album is truly amazing. Well, the first track is my FAVORITE track on this album and I don't care what you all say. There, I finally said it! Honestly, I don't see what the big deal is with the first track, "Not Human II", as it seems like the most "structured" thing on this release. Things seem to depart after the initial track into a soundscape ridden miasma of beats, textures and samples; something I wasn't really expecting judging by the other Imminent Starvation tracks I'd heard. They pull this off quite nicely and this CD is one of those little treasures I'm glad I gambled on. I must speculate that the person who designed the limited (?) version of this release must like to hurt CDs as a hobby. The "cardboard" packaging is designed to create many scrapes and scratches on the surface of the CD just by removing it and replacing in the case. I'd recom-



mend going for the jewel case release I saw recently if you have the option and want to have this piece of Imminent Starvation action. (Ant-Zen c/o S.ALT Lessingstr. 7a 93049 Regensburg Germany)

Iron Halo Device - *The Collapsing Void*



The first four tracks of this CD comprise a live performance for IHD back in 1996. Judging from a comment at the beginning of track one, I'd guess this was the first IHD show... and it sounds pretty good. I really enjoy the remaining tracks of studio and demo work as they have the dark, moody atmospherics that I like mixing into my radio program. This is the first release I've had the pleasure of previewing from Malignant and I look forward to hearing more from this label. (Malignant Records - P.O. Box 5666 Baltimore, MD 21210)

Leatherstrip - *Anal Cabaret*

Claus Larsen finally releases his tribute to Soft Cell in the form of this five track EP release. The CD starts off with, easily, the strongest track, "Baby Doll". The cover of "Sex Dwarf" is bound to be a dance club hit (which will make me a happy man since I'm *SICK* of hearing the Soft Cell version every time I go out). I'm not *that* fond of the remaining three tracks, but I think Claus did an excellent job on covering them... I'm just not a Soft Cell fanatic I suppose. I do like the fact that these tracks all seem to be in the same style Claus used on his latest album, *Self-Inflicted*, which I really really really like. I'm reviewing the Zoth Ommog version here, but a domestic version from our

friends at Metropolis will be released very shortly (so you can save yourself a few bucks). Definitely pick this up if you are a Leatherstrip fan, Soft Cell fan, like the song "Sex Dwarf" or just want some stuff to dance to when you are bored at work and only have a thirty minute lunch break. Contrary to the beliefs of some, I don't feel you have to be a Leatherstrip collector, nor a Leatherstrip "completist" by any means to find value in this recording. (Zoth Ommog - Norsk Data-3 61352 Bad Homburg Germany)

P.A.L. - *M@rix*

Wow. *M@rix* is a step in a new direction for P.A.L and I'm really impressed with what he has done. Not moving too far away from the noise-tinted beats that are rife on his previous releases, P.A.L shows us just how superb of a programmer he is. "Metrum v1.2" is one of the most insane and rapid tracks I've heard in a while. "Unwanted" is a heavily disturbing track that samples generously from that *Dog Pound Found Sound* CD that was being distributed free a few years back. However, my favorite track is the severely evil track "T.A.E" which has possibly the best vocal sample to music song structure I've heard in a while. "Otis, plug it in..." has become an instant catch-phrase and I even rented "Henry: Portrait of a Serial Killer" again to see that infamous scene. While P.A.L moves on to more chaotic (almost jungle-esqe at times) rhythms on this release, it still sounds like a P.A.L album and is still one of the best albums of this year as far as far as I'm concerned. Check it out! (Ant-Zen c/o S.ALT Lessingstr. 7a 93049 Regensburg Germany)

Rx - *Bedside Toxicology*

Well, the much awaited Rx (aka - *Ritalin*) project is here, courtesy of Martin Atkins' Invisible label. Ogre makes his first appearance (except for that *KMFDM* track) since leaving *Skinny Puppy* and delivers one of the most surprising releases in many years. I will admit, I bought this album, stuck

it in and could not STAND it. Then I gave it another listen to be fair, and then another, and another and another and another... and now I can't get enough of this album. While I still can't handle the cheese of the cover of "Downtown" most times, the album as a whole works really well. Complete with that "Martin Atkins/Invisible" sound, *Bedside Toxicology* takes the listener on a queasy and squirmy ride through the passages of Ogre's mind. "Crackhead Waltz" is a completely creepy and shocking yarn spun by Ogre with amazing production work by Chris Greene and Atkins shining over the vocals. Other stand out tracks include "The Daze", "And When" and "Idle Contact". While most industrial folk will be taken back and even possibly "appalled" by this album, I feel that it is one of the most important albums to be released in recent years. It shows that someone can evolve into a new style and still do it well. One comment this CD got at KDVS was "What the &^#\$ happened to Ogre???"... I can only reply that I feel he has matured past the Skinny Puppy era and I cannot wait to hear the WELT material he is working on with Mark Walk. Everyone should at least give *Bedside Toxicology* a chance, even though it probably won't be appealing to some people. (Invisible Records - P.O. Box 16008 Chicago, IL 60616)

Scar Tissue - *Rebuild*

I can't really say that much about this CD except for it is a collection of remixes, unreleased tracks and some live material from Bay Area experimental/industrialists, Scar Tissue. It's worth picking up for the new tracks by Steve and Phil by themselves, but the remixers did some spectacular work as well. The most surprising track is the Cevin Key remix; which basically sounds like a Key track from something else, but it apparently *does* use Scar Tissue samples. The liner notes have little captions for each track written by Steve Watkins from Scar Tissue that make for an interesting and funny companion to the music. I can't wait for



these guys to put out a new album!!!
(21st Circuitry Records - P.O. Box
170100 San Francisco, CA 94117)

Snog - Buy Me... I'll Change Your Life

I'm going to go out on a limb here and say that this album is THE album of the past few years. David Thrussell has definitely outdone himself with this latest Snog effort. Easily the STRANGEST "industrial" album I've ever heard, *Buy Me... I'll Change Your Life* has done a decent job in changing the "life" of "industrial" music. Mixing hard (and sometimes "not-so-hard") electronic beats with acoustic (!) guitar and wacky samples makes this the most unlikely album for me to rave over. But the cynical and dry humor throughout this album makes the vocals blend perfectly with the song writing style of Thrussell and his cohorts. Snog continues to show a heavy influence from "Spaghetti Western" films, but this time David takes things to an extreme and it works really, really well. My favorite songs are the cover of Lee Hazelwood's "Make the Little Flowers Grow" (I can't believe I like a song with a name like that!), "Big Brother" and "The Human Germ". I'm glad to see that this album isn't getting reamed in other reviews and is actually getting acclaim for its journey off the beaten path of "industrial" music. An amazing album. (Metropolis Records - P.O. Box 54307 Philadelphia, PA 19105)

Telepherique - $v=s/t$

I was rather unfamiliar with Telepherique but had this CD recommended to me by various sources so decided to check it out. Great stuff. Long noisy soundbeds with beats thrown in for good measure. I'd recommend this release if you are into the whole Ant-Zen thing. Also, a few of the tracks reminded me of the darker drum and bass stuff (ie. **Panacea**) so it may appeal to that crowd as well. (Ant-Zen c/o S.ALT Lessingstr. 7a 93049 Regensburg Germany)

V/A: Ant-hology

The industrial/noise release



of the year. This compilation has everything anyone intrigued in the least by the power noise movement could want. Disk one compiles the more "structured" chaos with tracks by P.A.L., Noisex, Sonar and Hypnoskull to name a few. Disk two takes the listener on a journey to the "noise/gloomy" realm where tracks by SALT, Aube, Ah Cama Sotz and Nightmare Lodge reside. The 5 year anniversary of Ant-Zen couldn't be celebrated in any grander fashion. Many of these tracks are unreleased or exist only on the early Ant-Zen "acts" (long since deleted from the catalog and way out of print). Available in "normal" jewel case format and the fancy box set with T-Shirt, Stickers and Postcards and in a shiny metal box.

There really isn't much more to say about this release except, "Check This Out NOW!" (Ant-Zen c/o S.ALT Lessingstr. 7a 93049 Regensburg Germany)

V/A: Exoskeleton

If the *Ant-hology* was the compilation release of the year, then *Exoskeleton* has to come in a close second. The second release on PBR, Scott Beebe collected tracks from obscure and unsigned artists as well as a host of "favorites" from Ant-Zen as well as a track by Dive. But the comp. doesn't stop there, also included is a track by Gridlock and an unreleased track by Beebe's own band, **Holocaust Theory**. The PBR compilation was probably the best domestically released compilation I've seen in a long while. I'm definitely looking forward to a full length release from

Imperative Reaction after hearing their track "Predicate". Look for more exciting stuff coming from PBR in the near future. (Possessive Blindfold - address pending...<http://www.earthlink.net/~possessv>)

V/A: 2/3

The 2/3 compilation is comprised of two **Deutsch Nepal** tracks, three by **Winterkalte**, two tracks by **Mental Destruction**, two Dive songs and finishes with three from **Esplendor Geometrico**. Limited to 1100 copies, this one is hard to track down, but well worth it. The Dive tracks sound, well, like Dive, and as far as I know, don't exist elsewhere. Unfortunately, one of the Mental Destruction tracks, "Your Dying Soul" can be found on their latest release Straw, but their other offering, "Farval", is a very good track. The Winterkalte material is noisy and good and the Deutsch Nepal is gloomy as expected. I wasn't too impressed with the Esplendor Geometrico tracks; they seemed rather repetitive and uninspired, but I'm not writing them off completely either. All in all, a strong compilation from the Hands record label. (Hands - P.O. Box 1701 90707 Furth Germany)

Winterkalte - Structures of Destruction

Okay, I get the joke... the "structure of destruction" is the CD case, which is designed to ruin the surface of the CD. Do I win? Seriously though, packaging flaws aside, this is one of the better noisy industrial stuff I've heard in a while. I know very little about Winterkalte, other than they are on the Hands label out of Germany, but I have to really strain to find a track on this CD that I don't like. Well worth checking out if you're into P.A.L., Noisex and the like. (Hands - P.O. Box 1701 90707 Furth Germany)

Marie D's Reviews

by Marie D.

Stinkaholic-Melee, CD

They've got the punk...they've got the ska...Do YOU dig the punk-ska? Stinkaholic combines the punk ska sensibilities of the illustrious **Operation Ivy** with a hint of Grapefruit-esque tinges. Non-punkers need not apply. (206 Records, 8314 Greenwood Ave. N. Suite 102, Seattle, WA 98103)

VIA Check This Out, Too: One Foot Sampler, CD

As with any sampler, some bands sound better than others. But although the quality of tunes varies from one song to the next, the Punk O Meter stays level at "high" the whole way through this One Foot Records release. If you dig power punk by the likes of **Electric Frankenstein**, **Crank**, **Gameover**, **Adhesive**, et cetera, then your four dollars will not go to waste. (One Foot Records, po box 30666, long beach, ca 90853)

Thumper - Hellfire and Damnation, CD

I know nothing about this band, but it seems as though they fall into the realm of "ska-core," sound very radio friendly, possess keyboards along with horns, and sometimes break into rituals of tough sounding threats and what not. They also seem to be from Boston. If you dig the ska, but are still a sucker for metal, then I have a feeling you might be into this band. (Elevator Music, po box 1502, new haven, ct, 06505)

Gutfiddle - Kung Foolery, CD

Your typical poppy power melodic punk rock band. You know the kind, the ones that always seem to have a picture collage inside the CD liner. Yeah... in any case, if you are looking for another band to skate and or snowboard to, **Gutfiddle** is ready to blast your eardrums silly. (One Foot Records,

po box 3834, cherry hill, nj 08034-0592)

Snuff - Tweet Tweet My Lovely, CD

I could just say that this album is on Fat Wreck Chords, and let you decipher the meaning (not that you don't know what I'm talking about), but I should add that many of today's thrashy power pop bands were inspired by the likes of Snuff, who are, as they say back in the old country "old school." After taking a hiatus from the band which started in the late 80's, some members were in **Guns and Wankers**. In any case, Snuff is back, and if you are a Fat Wreck Chords fan and you need a bit of a history lesson as well as a new CD to brighten up your day of skateboarding, pick this up. (Fat. Wreck. Chords.)

Beanflipper - Garden Variety Manic Depressant, CD

These Australian potheads bring to the masses their own blend of melodic punk, hardcore, grindcore, and metal. This album is not for the weak. (Shock Records, po box 22098, SF, CA 94122)

Laughing Stock - Long Busride from Capital City, CD

Lo-fi, somewhat power orientated punk with yelling, but not screaming, vocals. Certain aspects of their songs lead me to believe that they may be, or were at some time, influenced by classic rock. Some tracks are slower and a bit more emo. Not terrible. (TFC Records, po box 150877, Austin, Texas, 78715-0877)

Migraines - Juvenilia, CD

Usually when Mass Giorgini produces a band they end up sounding a lot like **Squirtgun**, I don't know if that is because the band already sounds like Squirtgun or if other factors come into play, but regardless, the Migraines actually sound a lot like **Sloppy Seconds** on this album. I don't know if that is because the band already sounds like

Sloppy Seconds or if other factors came into play, but regardless, if you like Sloppy Seconds, or bands that were influenced by them, you will no doubt enjoy this CD. (OneFoot records, po box 30666, Long Beach, CA, 90853)

Trunk - Throwin' the Horns, CD

Definitely one of the better melodic power pop punk bands, fit for snowboarders and non-snowboarders alike. (Raw Energy Music, 65 Front Street West Suite #0116-42, Toronto, ON M5J 1E6)

Stizzle - Two Weeks Too Late, CD

Something about their energy reminds me of a high school punk band, that's in a good way. However, punk + ska is what Stizzle is all about. Not punk-ska, per se, more like melodic power pop punk with bursts of ska here and there. (Boxcar Records, #006-no address given)

Cursive/Silver Scooter, split 10"

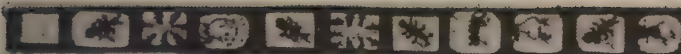
Silver Scooter is your basic garagey indie rock group. They are pretty catchy and have some pretty good beats coupled with their melodic sensibilities. Cursive is more emo orientated and the lead vocalist sounds like he is in **Flake Music** when he is not screaming, whose singer sounds like Robert Smith from the **Cure**. Cursive sounds like they like to rock hard. I am probably most impressed by the packaging of this 10", but overall, a pretty good release. (Crank! 1223 wilshire blvd, santa monica, ca 90403)

Gods Reflex/the Rodmans, split 7"

Both bands play poppy punk with distortion on their guitars, fast beats, and vocals that sound snotty and angry. If you are into pop punk but still like power, check this split out. (Rebound Records, 17019 Evergreen Elm Way, Houston TX 77059)

Korea Girl, 7"

Korea Girl plays your typical indie rock



with the **Pavement**-esque feel and other such melodies. This 7" is not bad, but more mediocre than anything else; however, I hear potential in this band and would be interested in hearing more recent recordings. (Asian Man Records, po box 35585, monte sereno, ca 95030-5585)

Taxicab Samurais - "Standing alone in a crowded room", 7"

Melodic pop punk + horn section + occasional outbreaks of ska = the Taxicab Samurais.

And this band knows about catchy hooks. (Roulette Records, 977 Valley Rd D3-329, Gilette, NJ, 07933)

Switch-Late night, "Weary Eyes", 7"

Do YOU like to skateboard, snowboard, or are you just totally extreme? Do you need background music for your extreme tendencies? Switch. (NCTM Records, po box 562, cape girardeau, mo 63701)

Knucklehead, 7"

More grungy punk rock from these Calgarians. For the malt liquor drinker in us all... (Far Out Records po box 14361, ft. laud, fl, 33302)

V/A Pale Incompetence, 7"

This 7" features five bands: **The Humdingers**, **Sidekick Kato**, **The Bizarro Philharmonic**, **Cheer Accident**, and **Fink**. Quite a variety of assorted sounds exists in these bands, and I would recommend this 7" to punkers who feel that they need a bit of spice in their life. (Bizzarre Records, 326 Julie Lane, Hampshire, Ill, 60140)

I Farm/Operation: Cliff Clavin, split 7"

I Farm plays punk with more of a hardcore mentality while Operation: Cliff Clavin plays punk with more of a pop mentality. Good for the angst ridden youth of today. (Traffic Violation Records, Box 772, East Setauket, NY, 11733)

Metal

by Erich Zann

Cradle of Filth - Cruelty and the Beast
(5 out of 10)

Apparently this is a concept album based on the life and deeds of Elizabeth Bathory. As if there weren't enough songs on the subject already, the British gothicblackmetal guys get into this album with all the overdone gusto we've come to expect from them. Gothic raps, female spoken portions, and drawn out "atmospheric" keyboard portions that make me want to vomit, complimented by lead singer Dani's screams (which, although not as high pitched as the previous albums, are as annoying). The one song I actually like listening to on this album (called "Desire in Violent Over-ture") is also the shortest (at just over four minutes), but hails back to the first CoF release with a lot of speed, and the minimum tolerable gothic flare. The rest of the songs are long and silly. Overall, *Cruelty and the Beast* is better than the last effort by Cradle, but still poopy. (Mayhem/Fierce)

Children of Bodom - Something Wild
(3/10)

Covenant (of Norway) - Nexus Polaris
(1/10)

I'm not entirely sure what happened to Nuclear Blast, but these two releases show a serious lack of taste on the part of said label. Both are way overdone attempts at melodic (black?) metal. Children of Bodom sound like Yngwie Malmsteen played by 15 year olds who own the entire **Old Man's Child** discography. Covenant features members (or maybe ex-members) of **Cradle of Filth** and it shows. With a kind of **In Flames** flare, Covenant rocks out with way too many female vocals, way too melodic keyboards, and really really annoying snarly vocals. Wanky guitar solos abound. And as a last strike against it, the liner notes dedicate the album to "the essence of x_tra terrestrial existance." Pbth. (Nuclear Blast)

Centurian - Of Purest Fire
(10/10)

From start to finish, this CD blasts its way through riff after riff of ever changing chaotic unholy death metal. Dual vocals (high black-type screeches and low grunty death stuff) top off the truly insane musical stylings of these Dutch folks who proudly proclaim in "Hell at Last" that "Satan always wins". For fans of **Suffocation**, **Immortal**, and **Marduk**. Unfortunately it only runs 25 minutes (with eight songs), but that's plenty of chaos to leave you exhausted after a single listen. (Full Moon Productions)

Cranium - Speed Metal Slaughter
(6/10)

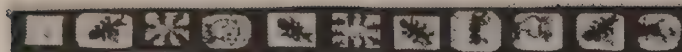
A band formed in 1985 featuring members of **Dawn**, **Afflicted**, and **Niden Div. 187**. The old members got back together, and recorded this CD of serious old school anti-disco thrash metal. Totally goofy samples (chainsaws, destist drills, lawnmowers, etc. being used on unwilling victims of the speed metal slaughter) punctuate wailing guitars and vocals that sound like Rob Halford crossed with "Ballroom Blitz". Weird as hell but very funny and quite listenable for short periods of time. (Necropolis)

Benediction - Grind Bastard
(3/10)

I don't hear any grind. I've never liked Benediction and this album certainly didn't change my mind. (Nuclear Blast)

A Canorous Quintet - The Only Pure Hate
(8/10)

Very melodic Swedish death in the vein of **Ablaze My Sorrow**, **Dissection**, and **In Flames**. Well done with a good mixture of mid paced riffing punctuated with slower more atmospheric parts that don't get boring. This album doesn't seem to break any new ground for the style, but for some reason I really dig it and recommend it to anyone into the Swedish thing. (No Fashion)

**Avulsed - Cybergore**

(9/10)

Industrial remixes of this Spanish death-grind band that lives up to its title: The band did all the remixes themselves and it turned out really good. Often better than either of the two **Fear Factory** remix albums, but more in the vein of *Fear Is the Mindkiller*. (Repulse)

Alchemist - Spiritech

(7/10)

Very very progressive metal from Australia. Atmospheric guitar leads into tribal drumming, some keyboards, and then heavy metal portions similar to **Dream Theater**, but with more of an extreme edge to it. Think **Opeth** on the same drugs as **Esoteric**, hanging out with **Fear Factory** in the Outback during a hot summer. The only thing I have against this CD is the everchanging vocal style, which is not always suitable to the music accompanying it. Nevertheless, this album is very interesting and worth checking out. (Shock)

Astarte - Doomed Dark Years

(10/10)

Easily one of my favorite albums of the year so far (along with **Bethlehem**, **Skepticism**, and **Mysticum**). Very atmospheric, usually fast black metal with flowing keys, semi-repetative riffing, and super grim vocals. Fairly reminiscent of **Burzum** and old **Darkthrone**, but with slightly more complex song structures. Murky production aids in making the entire experience rather trance inducing. I should probably mention that the band is comprised entirely of women. (Black Lotus)

Zao - Where Blood and Fire Bring Rest

(10/10)



Like **Converge** but heavier and more straightforward in style. This band kicks some serious ass and is my favorite "metalcore" band yet. Heavy heavy heavy. Angry angry angry. Scream scream scream. Pound pound pound. Ouch. (Tooth and Nail)

Vondur The Galactic Rock n' Roll Empire

(8/10)

The last hurrah for It (of **Abruptum** and **Ophthalmia**)! Apparently, he decided to leave the whole black metal "scene" and we won't hear from him again. It is a shame, for Vondur is/was the greatest black metal joke band of all time. On this offering, It and All give us **Judas Priest** and **Motley Crüe** covers, but the real treats are the new original tunes. Vondur enjoy cranking up their drum machine to the highest speed possible and then just going at it. They don't stop until you are blasted into the Galactic Rock and Roll Empire (which is somewhere near Planet Satan, I believe). Totally blistering walls of distortion play under the grim sneers of the devil himself. (Necropolis)

V/A - In Conspiracy with Satan - A Tribute to Bathory

(9/10)

Marduk, **Ophthalmia**, **Gehenna**, **Dark Funeral**, **Emperor**, **Lord Belial**, **The Abyss**, **Nifelheim**, **Necrophobic**, **Sacramentum**, **Unanimated**, **Satyricon**, **War**. Doing **Bathory** covers. Find Shelter. (Hellspawn/No Fashion)

Rare Form - So Ends Another

(8/10)

Well done straightforward death metal with no cheese. Better than most things. (Dubious Honor)

Sadistik Execution - K.A.O.S.

(9/10)

If you've been turned off by Sadistik in the past, you should still give this a listen. Much much better than their older stuff, but similar in style. Very fast, very chaotic, lots of swearing, lots of satan. Very much like **Bestial Warlust**.

This CD will kill you. (Shock)

Samael - Exodus

(4/10)

Although like *Passage*, Samael have taken this new thing of theirs a little too far. This ep is rather weak. Three new songs and three re-recordings of old songs in the *Passage* style, taking away most of the power the songs once had. (Century Media)

Old Man's Child - Ill Natured Spiritual Invasion

(6/10)

I like this much better than *The Pagan Prosperity*, but it still isn't really my thing. Heavier than the last album, but still a bit overdone, taking melody and composition over brutality. It has that Viking feel, though, which I can dig. (Century Media)

Ophthalmia - A Long Journey

(7/10)

Once called "A Journey in Darkness", this CD is a re-recording of the first Ophthalmia release. The songs are the same as the old version (with two new tracks, one of which is a **Venom** cover), but the better production and different musical aesthetic have turned a relatively cheesy blackened doom album into something very listenable and quite enjoyable. Heavy, slow **Sabbath**-esque riffing combined with gloomy lyrics, grim vocals, and lots of atmosphere makes this a fine piece of work, but with a small amount of unwelcome cheese. (Necropolis)

Nile - Amongst the Catacombs of Nephren-Ka

(8/10)

Very brutal grindy death metal. Suffocation meets **Incantation** with a wonderfully original flare. Very cool, very fast, very destructive shit. (Relapse)

Naer Mataron - Up from the Ashes

(8/10)

A Greek band fusing the best

of the Greek styles (serious **Rotting Christ** influences) with the brutality of the Nordic sphere (very **Enslaved**). The unnecessary keyboards are subdued enough to not be annoying. More goodness from Black Lotus records. (Black Lotus)

Nifelheim - Devil's Force
(6/10)

Retro-style black metal with enough kick to keep my interest. Goofy at times, but mostly good stuff. Nifelheim takes plenty of beer with their Satan. (Necropolis)

Mortem - The Devil Speaks in Tongues
(8/10)

A long-running Peruvian death band that can still kick out the crazy tunes. Good grindy metal that maintains a bit of an older style with wailing guitar solos, but never losing strength. The vocals remind me of John Tardy from **Obituary**. (Merciless)

Konkhra - Weed Out the Weak
(3/10)

A rather pretentious album title from a band that has certainly gone downhill. Not nearly as stellar and chaotic as their past material, *Weed Out the Weak* has a certain **Machine Head** vibe to it with lots of stops and starts. Not a strong release by any means. (Metal Blade)

Deeds of Flesh - Inbreeding the Anthropophagi
(9/10)

Infamy - The Blood Shall Flow
(8/10)

Two death metal masterpieces from Repulse. Deeds of Flesh are more grindy than Infamy, but Infamy has more of a dark feel. Better than **Cannibal Corpse** to these ears. (Repulse)

Incantation - Diabolical Conquest
(9/10)

Despite the fact that they've gone through some line-up changes, this album still belts out the death metal craziness you've come to expect from them.

Another strong release from Incantation. (Relapse)

Dark Funeral - Vobiscum Satanas
(7/10)

DF has two new members, including a new singer. *Vobiscum* lacks a lot of the catchiness of *Secrets of the Black Arts*, which in some ways is a good thing, but the band has instead managed to make a CD that sounds the same all the way through. Good for a short amount of time, but I don't think I could ever listen to the whole thing in one sitting. (No Fashion/Metal Blade)

Manegarm - Nordstjarnans Tidsalder
(7/10)

Decent folk metal along the lines of **Ulver**, **Ha Lela**, and at times, **Storm**. The **Satyricon**-esque metal portions are borken up by well done acoustic portions, female vocals, etc. My only complaint regards the keyboards, which are wholly unnecessary and more than a little cheesy. They should stick to the acoustic stuff and ditch the keys.

Skepticism - Lead and Aether
(11/10)

Pure genius. I cannot say enough good things about this band. This is their second full length album,

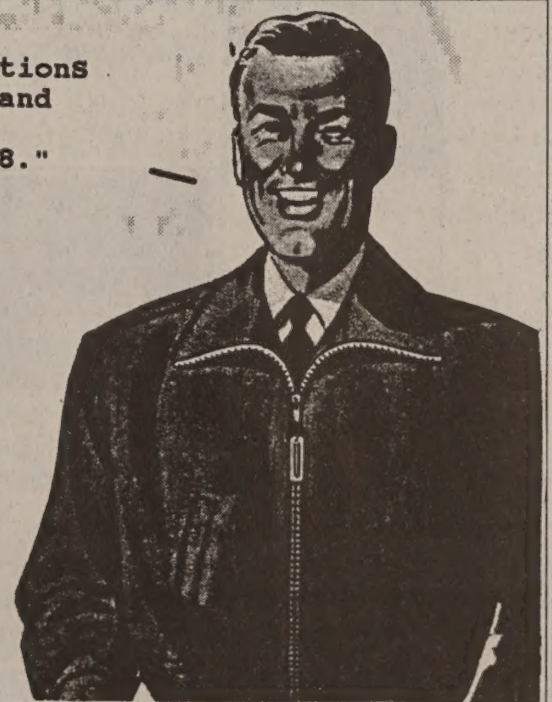
and it amazes me even more than the



Ethere ep did (see the last program guide for that review). This CD has slightly different versions of two of the three songs on the ep, plus four new songs to drag you into the abyss of your own personal hell. Slow, majestic, truly atmospheric funeral doom. (Red Stream)

Check out the "Apocalyptic Shoggoth Hoedown," Tuesday evenings from 7:00-9:00 PM. Reach Erich Zann at zann@ucdavis.edu.

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Due to a data problem, we are not able to bring you our quarterly top 90.3/ Here are a few things we know we played a lot during the spring quarter: **Men's Recovery Project** (Vermiform), **Babyland** (Mattress), **Gasoline** (Estrus), **The Reatards** (Goner), **Flake Music** (Omnibus), v/a - **Lives** (Proving Grounds), **P.A.L** (Ant-Zen), **KK Null** (Vinyl Communications), **The Resineators** (Past It), **The Twinkeyz** (Anopheles), **Matmos** (Vague Terrain), **Mortician** (Relapse).



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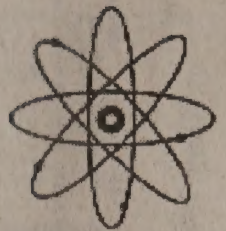
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